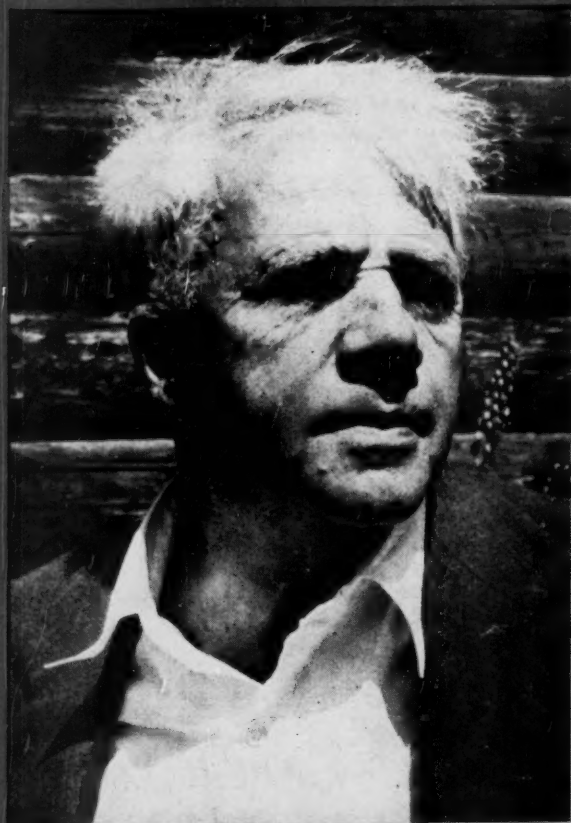


VERSE AND JUVENILE MARKET LIST

The **AUTHOR & JOURNALIST**

JANUARY, 1950

25 CENTS



No wonder poets sometimes have to SEEM
So much more business-like than business men.
Their words are so much harder to get rid of.—Robert Frost

M.A.B.—IN MEMORIAM

YOUR NEW EDITORS

By Marian Castle

**HITTING THE VERSE
MARKETS**

*By Catherine E. Berry
and Burge Buzzelle*

**WRITING THE JUVENILE
STORY**

By Harry Harrison Kroll

**MULTIPLE SLANTING IN
THE JUVENILE FIELD**

By Florence Wightman Rowland

ADVISING THE BEGINNER

By Alan Swallow

**THE DEVALUATED POUND
AND THE AMERICAN
WRITER**

By Frank A. King

RADIO-VIDEO MARKETS

By Elizabeth Hazleton

**Literary Market Tips . . .
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Why Hide Your Head From Facts?

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In the **HEART** of the publishing district.

"If it can be sold — I can sell it."

M. A. B.



Margaret A. Bartlett, the distinguished editor of *A&J* and beloved friend of its readers, died at two in the morning, November 28, 1949. She had suffered more than a year of serious illness, during which time she courageously carried on the work of *A&J* and of the publication, *Boulder Daily Doings*.

Margaret Abbott Bartlett was born in Stoneham, Mass., on August 9, 1892. Her family moved to Vermont, where she spent her childhood years, and later New Hampshire, where Mrs. Bartlett received her secondary schooling. She was graduated in 1910 from Pinkerton Academy, Derry, New Hampshire. At the Academy her sweetheart from teen-age days was John T. Bartlett, and these two shared the valedictorian and salutatorian honors of their class. Here they also knew the personal and literary influence of Robert Frost. They were married two years after their graduation.

Because of ill health the Bartlett family moved west in 1922. Mr. and Mrs. Bartlett began to write, he upon business subjects, and she in the fields of nature, children, juvenile fiction, and verse. The years were kind to them. Health improved, and they achieved success in writing. They also extended their work into editing, publishing, and syndicating. They published *The Mountain States Hardware and Implement Dealer* and *Boulder Daily Doings*; they managed the Bartlett Service, a trade news service.

Shortly after coming west, Mr. and Mrs. Bartlett were associated with Willard E. Hawkins and David Raffelock in the publishing and editing of *A&J*. They increased their own participation in the national writers' magazine until, in 1940, they purchased control of the magazine. After Mr. Bartlett's death in 1947, Mrs. Bartlett continued the editing and publishing of *A&J* by herself.

Among Mrs. Bartlett's writings, she prized her poetry, written in moments snatched from household and professional duties. This verse was collected on the eve of her death into a column she called *Afterglow*. As she lay in a sanitarium, to which she had been moved from her home on November 7, she was able to see a completed copy of the book, which the publishers, Sage Books, Inc., had ready.

Mrs. Bartlett was a member of the National Federation of Press Women, from which she won many national awards; of the Colorado Authors' League; of Daughters of the American Revolution; charter member of the Boulder chapter of the Soroptimist; an active worker in the Congregational Church.

Mrs. Bartlett is survived by four children. Forrest Abbott Bartlett is with Press Wireless at Belmont, Calif. John Thomas Bartlett is a certified public accountant in Denver. Richard Adams Bartlett is a member of the faculty in history at Texas A and M College. Margaret Emily is the wife of Dr. Sam T. D. Anderson of the staff of the Connecticut State Hospital.

Mrs. Bartlett's influence as editor of *A&J* was felt by many. Never too busy to encourage the beginning writer, or to help an established one, she had many thousands of writer-friends throughout the country.

MOSTLY PERSONAL

With a great feeling of appropriateness I asked Mrs. Lura Elliott, secretary to Margaret Bartlett, to wire the publishers, Henry Holt and Company, for a picture of Robert Frost to feature on the cover of this issue. A special issue devoted to writing and marketing poetry could do no better than to call the attention of its readers to the career and the work of our foremost living poet. But I felt another appropriateness. M. A. B. then lay in the sanitarium and her family had been called to be with her. Surely, I felt, M. A. B. and the readers of *A&J* would like this reminder of the long friendship between the Frost and Bartlett families.

One of the big jobs Margaret Bartlett wanted to get done was a volume concerning her early associations with the Frost family, a volume to

include the many letters from Frost written when he was an unknown poet. M. A. B. wrote to me about this volume last spring, and, as a publisher, I mightily hoped she would get it done. It would have provided us—and many generations after us—with great insight into the struggles in the early life of Frost, that part of his life so little known to us.

John and Margaret Bartlett knew Robert Frost when they were students at Pinkerton Academy in Derry, N. H. Frost had come from the farm to teach in a faculty of the old school; he had published a few poems in various magazines but gained no wide recognition—but a poem had won him a place with the Academy. There he was a teacher decidedly not of the old school. He had

(Continued on page 7)

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HAPPY NEW YEAR?

Well, it all depends...

If you're selling as much material as you'd like to sell, and reaching the markets you've always wanted to reach, there's every possibility that 1950 **will** be happy. You're doing fine, and you'll probably keep it up.

But if 1949 was an empty year for you as far as sales are concerned, and there's no logical reason to suppose that the one which has just started is going to be any different, that pleasant wish friends shouted at you one midnight recently isn't quite so likely. And if that's the case, it's good sense to start the new year right by admitting one of two things:

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... Or there's something wrong with the way you're marketing it.

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The Author & Journalist

THE AUTHOR & JOURNALIST

January, 1950

NEW PILOTS OF THE A. & J.

... By MARIAN CASTLE

Margaret Bartlett indicated in one of her last "Mostly Personal" columns that she had arranged for Dr. Alan Swallow to carry on the editorial work of the *A&J* should an emergency arise before the magazine was sold. She had let it be known to friends that Dr. Swallow's "Advising the Beginner" column had been one of the most popular features of the magazine and that she was sure she could entrust the editorship to his capable hands. She would be pleased, I am sure — as all of you will be pleased — that Dr. Swallow and three friends were able to purchase the magazine.

The most striking fact about these four new owners of *A&J* is the wide span of their interests in both writing and the problems of writing. The

second thing is that they are all so cordial, such "fine fellows."

Horace Critchlow is new to readers of *A&J*, but not to writers in the West. He and Dr. Swallow published in Albuquerque before the war under the imprint Swallow and Critchlow. After their release from the army, "Critch," as he is called, and Alan found themselves in Denver and established together the publishing firm of Sage Books, Inc., to specialize in regional writing. Critch is president of the firm. In addition, he has been teaching English at the University of Colorado extension center in Denver, but he will give up that work to devote full time to managing the editorial and business affairs of *A&J*. No one



New editors: reading left to right, they are David Raffelock, co-editor; Horace Critchlow, managing editor; Raymond B. Johnson, business manager; Alan Swallow, co-editor.

could be more likeable and friendly than Critch, as readers of *A&J* will discover.

Raymond B. Johnson is a well-known figure in the newspaper, printing, and publishing world. He is a graduate of the College of Journalism of the University of Colorado, where he was editor of the college paper, "Silver and Gold." Subsequently he was news editor of the "Weld County News" of Greeley, editor of the "Englewood Monitor," news editor of the "Gunnison News-Champion," and manager of the commercial printing department of the "Boulder Daily Camera." In 1945 he established his own printing firm, Johnson Publishing Company, in Boulder. He has also been editor and business manager of the "Colorado Granger" since 1940. His friends marvel at his combination of news ability, practical printing and publishing experience, and a notably agreeable disposition.

Of the four new editors, David Raffelock is perhaps best known to *A&J* readers, because of his long association with that publication. Before John and Margaret Bartlett took major control of the magazine he was part owner of it and did some active editing. As president of the largest writers' organization in America, the National Writers' Club, he has been zealous in defending the rights of the amateur and semi-professional writer. He has written stories, edited magazines, criticized manuscripts professionally, and directed the work of the *A&J* Simplified Training Course. His special knowledge of the problems of writers will make an important contribution to the magazine.

Alan Swallow seems to be one of those ubiquitous people who are active and interested in a multitude of things. This disarmingly modest young man comes by the *Dr.* in his name because of a Ph.D. degree taken in English when he was 26. Before the war he taught at the University of New Mexico and at Western State College of Colorado. After his discharge from the army he came to the University of Denver, where he is associate professor of English, teaching creative writing and contemporary literature. His students there and at the summer Writers' Workshop of the University of Denver have already published several books besides magazine contributions of all sorts. As a writer, Alan has published chiefly literary criticism and poems. There are three volumes of poetry bearing his name. He has edited a half-dozen books in the field of serious literature and served on the editorial staffs of nearly as many literary magazines. In addition to the teaching and writing and editing, he is a publisher, starting with a small hand press and some type, and now expanded into the ownership of The Swallow Press (a joint outlet with William Morrow of New York) and his own private imprint. He is vice president and editor of Sage Books, Inc., and director of the University of Denver Press.

I could go on and on, in the vein of the high school annual, which invariably prints under a popular teacher's picture, "To know her is to love her"; but I should paraphrase it to read: "To know him is to like and admire and trust him."

Every man of the four has demonstrated his profound interest in, and his keen ability to handle, the problems of writers. That the *A&J* will continue its great career as a magazine invaluable to writers is, I'd say, assured.

Our felicitations to the four new editors of the *Author and Journalist*!

MULTIPLE SLANTING IN THE JUVENILE FIELD

By FLORENCE WIGHTMAN ROWLAND

THOUGH many writers have never learned it, the fact that a person has written once on a subject, or used a plot for a story, does not restrict him from using this material again and again.

Recently a juvenile story of mine that was used on a non-commercial radio program (1000 words) was built up into a 1500-word tale that sold to a boys' and girls' magazine. Further expanded by additional description, dialogue, and a new minor character, it sold as a full-length (8750 words) story-book for children and will be published as "Little Jakof, the Austrian Colt."

Three versions of the same plot brought three checks! The secret in handling the same material more than once, is to rewrite carefully, keeping in mind always the market; then offer the manuscript for specific rights, radio rights, first North American book or magazine rights, even comic book rights if they seemed a possibility. That still leaves foreign sales, second North American book and magazine rights, Canadian, etc. So be sure when you endorse a check that you are selling a specific right—never *all* rights unless you are reasonably sure that you cannot use the material again to advantage, or unless your contract holds clauses that take care of these other rights.

Sometimes, portions of chapters in a book length make ideal material for articles or stories. In my juvenile tale about the California Missions, "Pascuala of Santa Ines," there are several exciting incidents. I chose one, rewrote it, using new Indian names, and sold it to *Children's Activities*, as, "The Pinons are Ripe." This story was also read over their nationwide radio program. So far, two substantial checks from the same 2000-word story.

With articles, the same subject can be slanted toward a parent magazine, carrying examples of interest to the adult reader, such as the one on baby sitting, "Who Sits With Your Children at Night?" which *Everywoman's Magazine* bought, and then rewritten from the sitters' angle, pointing out the ethics and obligations of this type of work, under the title, "When You Sit With Children," sold to *Keen Teen*, a teen-age periodical, now suspended.

Again I took the subject of childhood fears, making a plea for mothers and fathers to take their children's fears seriously, and suggesting various remedies, and sold it to *Farm Journal*. With examples that amplified a general discussion of fears, how they develop, and what to do to avoid them becoming a menace, I created an article for a Sunday School journal. The third handling of this "fear" material I sold to *The American Baby*, under the title, "Infant Fears," dealing with the fears of very young babies, how to recognize these fears, how to erase them, or ease them.

The problems of homework I have found a lucrative one. To *Christian Science Monitor* I sold "Homework, a Parent's View"; to the Canadian journal, *The New Outlook*, I sold "Homework Resolutions," and to *She*, "Are High School Students Overworked?"

Most flexible of all for multiple slanting is verse. Here the identical theme can be easily slanted for a juvenile publication, and then redone in a more intricate pattern for an adult audience.

Look through your *sold* files. Maybe you have a gold mine you never before had discovered.

MOSTLY PERSONAL

(Continued from page 3)

no college degree; he had not taught school but had farmed and worked in a mill; he didn't dress like an Academy teacher; when he taught he *talked*. This I have gleaned from the manuscript of a speech M.A.B. gave during the last war on "The Little Things We Are Fighting For: An Hour with Robert Frost."

Shortly after those early classes in 1907, John and Margaret Bartlett became close friends of the Frost family; they were together on hikes, picnics, and family gatherings to hear Robert Frost read poetry. Later, when the Bartletts were in Vancouver, where John Bartlett worked on a newspaper, the Frost family were thinking of moving to the West; but the decision, instead, was to go to England so that Frost could seek literary recognition there when he could not find it in this country. And the successful publication in England of his first two collections of poems is well known; from that moment, Frost's career has been more accessible to us all. But those early years of work and hope should also become as well known, for such, all too frequently, is the early hopeful but often discouraging career of a great writer.

When I reflected that the January issue was a poetry issue, I immediately thought of two people I know who have taken on rather fabulous proportions in my imagination. To turn out poem after poem, nearly as regularly as clockwork, and to sell them just as regularly, seems a big job to me. I've turned out some poems and been glad when somebody liked them well enough to publish them; but to put the whole thing on a production-line basis is a real labor. Anyway, I thought their stories would be interesting to you. I asked them to write a two-part article on how they do it, to get in as much in the way of helpful advice as they could from their own experience. And the feature "Hitting the Verse Markets" in this issue is the result. One of the people is Catherine E. Berry, who has been selling seventy poems a year and who, as I write early in December, expects to have more checks than that for 1949 before the old year goes out. The other writer is Burge Buzzelle, who confesses that he once thought the *Saturday Evening Post* was the only market for his work. He turns all to humor and checks. Burge Buzzelle has also developed a specialty I recommend to all of you: he has become the prize of programs for literary societies since he can work out a whole program in humorous verse. Try it sometime.

This reminds me of a woman who came out from the New York public schools a couple summers ago to attend the writers' workshop at the University of Denver. In a class I was teaching in writing poetry, she suddenly, about half way through the course, started writing couplets in rapid fire, some of them humorous (including satire on the class itself), some of them serious, but couplets almost endlessly. She told me that for years she had regarded poetry as something distant, impersonal, untouchable, almost god-like; but the atmosphere in the class was such that she began to think of poetry as something close and immediate and very touchable indeed. This had released some spring, and she was off with the hundreds and thousands of couplets. Sometimes I wonder if she is still writing them.

This issue is also the juvenile issue. For our lead article for our juvenile writers, M.A.B. had on hand the very interesting personal experiences as told by Harry Harrison Kroll. Mr. Kroll has appeared here before to the aid of our readers, and he tells some of his recent experiences in his article. He has successfully written many novels as well as a large body of work in other forms. He teaches writing at the University of Tennessee Junior College at Martin, Tenn., and during the summer he directs a summer writing workshop in the Cumberland Mountains under the auspices of the college.

Rates of exchange seem unnecessarily complicated, but what the recent devaluation of the pound means to us as American writers is indicated in the brief article by Frank A. King. In a letter M.A.B. received recently from Mr. King I note some pictures of bathers on a beautiful seashore, and I read with some envy such a wonderful address as "San Remo Mansions, San Remo Parade, Westcliff-on-Sea, Essex." Maybe we should try to store up some English pounds for our writings and use them for a vacation to San Remo Parade, Westcliff-on-Sea, Essex. It does sound wonderful.

Your new editors are mindful of the importance of such a personal and friendly editorial column as "Mostly Personal" has been in the past. With the help of you and of our authors, we want to keep it as the friendly get-acquainted round-table for us all. One change, however, we have in mind is that it that it not be by-lined but initialed by the writer, so that it can be passed around a bit and all of us have a chance to get acquainted with you.

A.S.

INDIGENT AUTHOR'S PLEA By FAIRFAX DOWNEY

If in the bread line some day soon
It may be my fate to troop,
Perhaps they'll grant my humble boon
Of alphabetical soup.
Its letters might make ideas dawn,
And ideas bring in checks.
How many writers cash in on
An "S" plus "E" plus "X"!



"Do other fathers get up on cold mornings and go to work?"

HITTING THE VERSE MARKETS

By CATHERINE E. BERRY

WRITING poetry, whether light or serious, is largely a matter of talent and inclination — and perhaps, inspiration. But selling verse is a business. It takes concentration and application. It means you have to tear up those rejection slips or those "almost-not-quite" notes from an editor, and immediately start thinking of another market. You simply cannot be discouraged to the point of lassitude if you want to sell consistently. You'll never sell a poem that lies in your desk drawer. You must have faith in your work and faith in yourself — then set your goals and keep aiming.

My own experience in writing and selling verse has been interesting and varied and despite the occasional slumps that invariably come — very rewarding. I had no help from anyone and no encouragement, but I did have determination. Back in '34, before I had ever sold a poem and was "depression" poor, I spent my last \$4 to rent a typewriter for a week for \$2, and the remaining \$2 for stamps. I sent poems out as long as the stamps held out — and everyone of them came back! That was touching bottom! But later (this time with a borrowed typewriter) I had my first acceptance, from *The Improvement Era*, two short poems at 12½¢ a line, paid on publication, and a week later my first check for a poem — \$8! — from *The Rotarian Magazine*, paid on acceptance. That was a wonderful day—almost, but not quite, as wonderful as the day three months ago when I received my first check for a verse from *The Saturday Evening Post*!

Now for some of the more helpful facts I have learned. Keep concise and complete records. I use a notebook, listing where the poems have gone, titles and dates of submission, so that at a glance I know exactly what is out and where it is. I also keep a card file of all poems alphabetically by title and write in the name of the magazine when submitted; thus I can find any poem immediately and know to just what markets it has gone. Of course, when it is accepted it goes in the "sold" file. This double check gives me all the information I need at any time.

Free verse is hard to sell and only to very specialized markets. Sonnets and short lyrics seem to be what most editors want. And remember, keep it short. Long poems, unless exceptional, have small chances of selling. One to four poems should be sent at a time. Everything under the sun has been written about; but there is always a new approach, a new way of saying the same thing. Try to give your poems that original twist, and keep in mind the two most important features — your title and your last punch line.

Don't be high-hat about markets. Of course, you'd like to be in *Good Housekeeping*, *The Ladies' Home Journal*, etc. Try to make them, but steady sales to the smaller markets can add up, too. \$5 a line is wonderful pay, but the \$1 and \$2 payments of newspaper columns and the smaller magazines will keep your name circulated and buy postage, too.

For a while I concentrated on the love type magazines because I was fairly well established with a number of them, but it limited my sales. So I tried writing other types of poetry — nature, human interest, religious, light verse, etc., with

the result that I'm hitting around seventy sales a year now — a good come-up from the six poems I sold the first year.

My personal contact with editors has been helpful, too. On my last trip to New York I made the rounds of a few publishing offices where I felt I had some entree, and was surprised and delighted at the reception accorded me. In every instance, the editor not only saw me, but gave me considerable time. Editors are really just people, you know! You can't meet them all personally, but if you have the chance to see one, do. You can learn first hand a lot of pertinent facts about their requirements that they haven't time to put in a letter.

There is no magic formula for marketing. Unless you have an editor in the family, you can do as I have done — study the market notes — all of them — in the writer's magazines and refer to them frequently. And study the magazines themselves to see the type of poetry they use. You'll be wasting your time and postage sending love poems to a religious magazine or "light verse" to a serious publication. If you write only one type of poetry, your markets will naturally be limited, but if you are a versatile writer, there's a world of markets waiting for you to try — and if it takes twenty tries to make one (or even more) keep at it. It's grand when you see your name in print in a magazine — and on a check!

By BURGE BUZZELLE

ALTHOUGH I do not profess to know a lot about marketing verse, I do believe that my experiences and observations in that field may be of interest to other versifiers. The unusual thing about my writing career is that my first five sales were made to the *Saturday Evening Post*.

To what do I attribute this? To the fact that I didn't know there were other magazines that used the type of verse I liked to write. I had written over 200 jingles for a daily column in the *Denver Post*. I received no pay, but I got a big kick out of writing them. When the column was discontinued, I just had to have an outlet, so I started picking on the Post Scripts page of the *Saturday Evening Post*.

It wasn't long before I was getting back personal rejections, but I couldn't for the life of me understand why they weren't using my stuff. I was quite sure it came up to the standards of the verse they were publishing.

One day in March, 1941, I received an acceptance on one of my "lesser efforts." It was a little four-liner that did the trick:

VERILY

I take pride in my yard in the springtime—

Grass, shrubbery, flowers and all;

But interest wanes in the summer,

And pride goeth before fall.

Well, I hadn't had sense enough to study and analyze the type of verse they were using, but I did analyze this one of my own, and this is what I discovered: I had poked fun at one of my own weaknesses, and the editor had recognized it as a universal weakness—the tendency to start off

(Continued on page 22)

WRITING THE JUVENILE STORY

By HARRY HARRISON KROLL

I see by the advertisements, as well as folklore of the newly or almost arrived writers, that authoring for the "juveniles" is profitable, pleasant and practically no work at all. All I know about this specialized market is what I have learned by the sale of something like two thousand stories and serials. There is a great deal to be said about this general market for the beginning writer; but there is also a lot of nonsense that has been said, and often believed, about it. I'd like to talk about it for a couple thousand words for the benefit of new writers.

First off, juvenile writing is not necessarily for kids. Nor is it necessarily Sunday School stuff. The average writer looking into this field for the first time usually looks at it down his nose. Then he writes a story down to what he imagines his audience is like. He supposes he must have a goody-goody tale with a big moral nailed on the end. I have to say this legend and lore is nonsense. Juvenile editors — those I know — are intelligent people, buying a specialized type of fiction, and no editors I have ever dealt with have been more appreciative of first class work. Nor will you find any set of editors more handy in returning a story that comes from down the nose; or has the moral so loudly pointed.

What is more important to the writer is that this market in late years has started paying some very gratifying prices.

I recall years ago when I was coming up through the juveniles that one year I sold close to 150 of these stories for approximately \$2000. That wasn't bad money even in those times. Here the past year, since the book market has gone off so badly, I have turned back to short stories for faster income and to keep the total writing return from dropping. So I've written pulps, juveniles, literary and farm-background (Country Gentleman type) stuff, to see if I could duplicate what I once did: Have a story in *Atlantic*, a blood-and-thunder pulp, and a juvenile at the same time. And a novel just published.

For our purposes here I'll confine myself to the juvenile, though I have had some gratifying experiences, after not having written any short stories for six or seven years.

One of the first plots I used was from my formula of having two young people, who had been away to the wars and now were back home in the mountains, have a choice of renewing the old family feud over a saw mill deal, or combine their efforts and resources and see if in the high prices for lumber in the present market they can't make some good money. One has the timber, the other owns the rusting portable saw mill. They've spent four good years hating and killing Germans and Japs. Can't they as neighbors now put war aside and each contribute according to his resources? In the end they get together and to that extent help to alleviate the housing shortage by sawing lumber. And they're rather agreeably surprised to find they don't hate each other at all.

It took seven visits around to sell this, but it sold.

Here's another plot that landed on its first trip for \$50.

A college president was telling me of the old

years in the Lincoln County hills in Tennessee when his father and grandfather had a falling out about selling their apples to the Jack Daniel distillery for making into apple brandy, in the years when Tennessee was dry, though most states had no prohibition and national prohibition had not come about. The farmers in that locality grew a special apple that made a finely flavored brandy. The grandfather said he would not sell to a distillery that legally could go on making whisky contrary to a state law. The younger man had a family to support, and he had all his money and land tied up in apple orchards, based on contract with Jack Daniel. Therefore he insisted that for him it would be ruin. He had nothing to do with the apparent conflicting laws. He went on selling.

Now, all the story comes through the eyes of the grandson. He and his sisters gather the apples their grandfather was allowing to rot on the ground and press them in cider, make apple butter, and dry as many as they can. They also make up jelly and other apple products, to the extent of their time and experience. The first year naturally they merely make a start. But gradually they build up until the younger group of the family have a plant that is making them a living, and their wares go to all parts of the country. The story is built around their label and trademark.

It would be a pity to spoil such a tale with pointing a moral. It was told with nostalgia, humor, and warmth, and fetched 2c a word. That's not bad even for some of the better paying pulps.

A more pretentious tale was that of a young girl back in 1770, in Virginia, when a whole church congregation of 500 members pulled up stakes in Spotsylvania County and emigrated bodily to Kentucky by way of the wilderness road — between 400 and 500 miles through wilderness and winter. Our heroine is an ardent young woman who was a masterful horsewoman, and it was she, with her beauty and pride, who led the caravan of a hundred wagons and two hundred riders. She had a fiery mount that threw her just as the caravan started from their old church grounds, and pawed her face, disfiguring her, before she could get out of his way. Thus instead of being the proud drum major of the exodus she had to lie in a jolt wagon with her face in bandages, not knowing if she would be ruined forever, or even blinded. On the way to Kentucky they meet up with a group of border soldiers commanded by one Captain Blackmore, an Indian fighter of note. He is also something of a surgeon. He says he will take the girl and reopen her wound with his sword, then sew it up again and perhaps avoid a terrible scar. The girl has to decide if she can undergo the operation, that was brought about by her pride. In the end she submits. The soldier boils his sword, cooks needle and thread, and she chews a bullet and takes it. This, of course, is not the total of the four-part story, for through it all are the hardships of that terrible trek, and the part the girl played. When no longer a proud beauty she could nurse the sick, help with the dirty work, and serve where she might. In the end she gets off with just a minor scar. But she has picked up a lot of different

attitudes along the way.

This story brought one of the nicest checks I've seen the past year, and the highest word rate from the juveniles I have ever known. What may in time prove better still, it has all the makings of a book for the juvenile trade. I found the material in my research for a historical novel I am writing.

A word of analysis of this story. First, it's not "sunday-schoolish." The background of course is of a great fervent religious movement. No special emphasis was put on it, however. The writing was reasonably realistic. I made no effort to spare the girl, to save her face, either literally or figuratively. I really thought the story was too harsh for the market. It certainly belies the legend that Sunday School stories must be goody-goody.

One more experience. I wrote another simple tale about a mountain boy, a veteran, who was finishing his degree at the university and all at once has to go out and make a place for himself. He returns to his mountain hamlet, where for generations his family have run a water grist mill. Now, it's gone to seed, all but fallen down, and the old man is planning on selling it for lumber. But the boy, who is in love with a valley girl, has a vision. He takes his girl and makes color photographs of her, in the corn, in the hay, along the silver river, and gets an old friend of his in the art department at the university to design a package for him for the pictures. After a summer of failure and success they finally have a roadside place at the old mill that stops enough tourists to prove the old mill can be brought to life and forced to make a living for a new generation.

I wrote it with warmth and nostalgia. Instead of sending it to my good buying juvenile markets I decided to try it around. *Country Gentleman* declined it but with a nice word for the warmth. Another high paying market said it was "naughty and nice but too slight for them." Then the next market took it for 7c a word; and I picked up one of the prettiest pieces of money for four hours' work that I have seen in a blue year.

What this seems to indicate, if I figure properly, is that the same juvenile technique will sell not only in the Sunday School publications, but will move toward big-time paying markets.

To sum up. I have been able to change back to short stories after a lapse of many years, and recapture old markets paying up to four or five times what they did in the old years. The juveniles are not juvenile at all, in the sense the word is sometimes misunderstood. The market is mature, wanting writing that is good enough to sell in top paying markets. They can't compete with the big slicks, but they will pay a living wage for writing that is professional. My return from this general market is comparable, when you consider the amount of revision, research and other toil on a book, to book royalties. I've taken on a new respect for the whole field of juvenile writing — or more accurately, writing for young folk. I'm not only going to keep in touch with the market but I plan to turn to some juvenile novels.

Maybe writing for juveniles is easy, pleasant and profitable. But shoddy, sissy stuff won't get you anywhere. After all I'll be there competing with you, and your best probably won't be any too good.

THE DEVALUATED POUND AND THE AMERICAN WRITER

By FRANK A. KING

THE devaluation of the pound in September, 1949, means that the American writer who sells manuscripts to British periodicals gets less money for his manuscript if his contract is in pounds.

Prior to devaluation one obtained just over four dollars for the pound (£1. or 20s.) but now-days the revised rate of exchange means that only 2.80 dollars is paid. This is roughly a reduction of thirty-three percent, and may mean, for some writers, that it will not be worthwhile sending material to England except to gain prestige if the manuscripts are used by some famous British periodical.

Also, of course, the British editor is very limited in dollars he may obtain to pay for contributions; thus sales may be even more difficult than in the past.

Of course, if the editor has contracted to pay in dollars, that is a different proposition; but I understand few editors have been prepared to do so for many months except for the top-line American writers.

The revaluation of the pound — as this financial arrangement is called by the present Socialist British government — has been favorable to the British writer who sells articles or fiction to American editors where such contracts have been in dollars, and it penalizes the writer where the contract has been made in sterling.

How long this state of affairs will continue remains to be seen, and it may not be long before American editors decide that they can cut the payments made to British writers without penalizing the contributor in any way and thus save their own expenditure. As it seems some American periodicals are tightening up on payments, such editors may look more favorably at the scripts submitted by British writers.

The American stage or screen artist visiting England for stage or filmwork is penalized if the contract was made in sterling, and the same would apply to a writer visiting here.

At present, cost-of-living (except for bread, which has increased slightly) has not gone up to any great extent and may not do so for some time, so anyone who allows credits to accumulate here against such times when the writer can visit England is being very wise. Naturally, the British government do not want dollars to leave the country.

However, at 2.80 dollars to the pound, it is still worthwhile to send material to some British periodicals: compare the rates paid per thousand words and judge accordingly. Most British periodicals pay in multiples of a guinea (£1. 1s. Od.) per thousand words, and this sum is about 2.94 dollars at the new rate.

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ADVISING THE BEGINNER

By ALAN SWALLOW

Should The Beginning Writer Try To Work Through An Agent?



Alan Swallow

IS it worth the time and money for a beginning writer to seek an agent? Should the beginning writer try to work through an agent, or should he attempt to market his own work? What criteria exist for a wise choice of an agent? These are the latest formulations I have heard of the most persistent question asked by beginning writers.

These questions usually arise from some confusion about the function of agents. The notion is prevalent among beginners that an agent can sell

a story or an article or a book which the author himself cannot sell. Largely, this is untrue; as a matter of fact, most professional writers have sold pieces which an agent has returned as unmarketable.

The basic function of an agent is to handle the business affairs of the author as those affairs relate to the sale of literary property. In return the agent is paid, not by the purchaser of the literary work, but by the author. As his commission, the agent normally takes ten percent of the author's sales income, and this percentage may increase to fifteen when the sales involve foreign or movie rights to the literary property.

Surely it is commonsense, then, to answer the question, "When should I secure an agent?" with the retort, "When he can earn his salt."

An agent "earns his salt" in at least the following ways: (1) A continuously-producing writer finds himself involved with many markets and many rights (first, second, and third serial rights; movie and radio; foreign; condensation and reprint, etc.) Multiply these by several books and hundreds of magazine pieces and obviously the individual rights become manifold. The agent — as a professional person to look after these complexities — is a boon to a writer of such proportions; relieved from such concerns, the writer can devote himself to his main job of producing literary work. (2) Since they are continuously in touch with many markets, agents are likely to know immediate sales opportunities somewhat better than the most watchful writer. This does not mean that the agent can make a sale the author cannot make, but his position permits him to take advantage of quickly-developing opportunities which may present themselves. (3) Agents are in a better bargaining position than is the author alone; thus they can sometimes make good headway in getting better rates for a writer. Further, agents have created their own professional society to work together to better writers' incomes. (4) When an agent and an author find common grounds of thinking and respect, the agent frequently can be of direct individual help to the writer, providing him with friendship, advice, direction, and criticism.

When the author can weigh a combination of

the above factors a good bit heavier than the "take" the agent will get from his sale, then that writer ought to seek an agent.

But an author is a valuable client to an agent only if he has demonstrated sales ability. The agent cannot perform a screening function for the markets, and he earns from sales, not promises.

General advice to the beginning writer can only be for him to learn to write well, with whatever help he can get or needs, and to try marketing his own wares. When he has proved that he can sell, and sell rather steadily, then an agent would be interested in him and perhaps he will have reached the stage at which he would be interested in an agent.

I should make at least two reservations to this general advice. (1) The term "agent" is somewhat confused. A number of persons combine the function of selling with that of criticism. We usually call these "advertising agents," since they are the agents whose advertisements are likely to be found in writers' magazines. These combination agents provide, chiefly, the very valuable function for the beginning writer of criticizing the author's work and helping him to improve it for the market. For this help, they normally charge a reading and criticism fee. They also sell, but their success is to be measured principally by their ability to help the author write to sell. (2) A book project sometimes provides an exception to the rule "establish yourself as a selling writer before approaching an agent." With a good book project, a writer may legitimately approach an agent, even if he has no previous record of sales; or the book author may, if the book is sold by his own efforts, seek the services of an agent in arranging contract and other relationships with the book publisher.

One question remains. How does the beginning writer find and select an agent? In the case of the "advertising agent" the answer is quite simple: the writer should read the literature of the agents and select the one with the background and experience which indicate that that agent will be particularly helpful to the writer — and realize that he is primarily buying professional criticism. For other agents, the problem is more complex, since these agents do not advertise. Lists are available in such a publication as *Literary Market Place* (published annually by the R. R. Bowker Co.). But such lists are not necessary. By the time an author has established several good sales, he is likely to have received invitations to become the client of several agents. These invitations may not lead to the appropriate agency contact. Then the author may follow one of the much-used methods of finding an agent — if a friendly relationship has been established with an editor, that editor may be asked to recommend an agent; or an introduction to an agent may be sought through an author acquaintance who is already agented.

Criteria for an agent are mainly determined by trial and error; that is, an agent must be found

(Continued on page 23)

THE AUTHOR AND JOURNALIST'S HANDY MARKET LIST OF

VERSE MARKETS

LITERARY MAGAZINES MAKING CASH PAYMENT

America, 329 West 108 St., New York. (W-15) The Catholic weekly uses short modern verse. Query for rates.

American Mercury, The, 570 Lexington Ave., New York 22. (M-25) A monthly of comment, uses verse. Query for rates.

American Scandinavian Review, 116 E. 64th St., New York 21. See magazine for verse used.

American Scholar, The, 415 First Ave., New York 10. (Q-75) Quality verse, \$10-\$25.

Atlantic Monthly, 8 Arlington St., Boston 16. (M-50) Verse at good rates.

Commonweal, The, 386 4th Ave., New York 16. Quality verse at good rates.

Harper's Magazine, 49 E. 33rd St., New York 16. (M-50) Verse at good rates on acc.

Nation, The, 20 Vesey St., New York 20. (W-15) Modern verse of quality. Query for rates.

New Republic, 40 E. 49th St., New York 17. (W-15) Quality verse; payment by arrangement.

New Yorker, The, 25 W. 43rd St., New York 18. (W-15) Chiefly quality light verse, good rates.

Saturday Review of Literature, 25 W. 45th St., New York 19. (W-20) Modern verse. Query for rates.

Tomorrow, 11 E. 44th St., New York 17. (M-35) Verse at good rates.

Virginia Quarterly Review, 1 West Range, Charlottesville, Va. (Q-75) Verse of high standard at good rates.

Yale Review, Box 1729, New Haven 7, Conn. (Q-51) Quality verse at good rates.

VERSE MAGAZINES MAKING CASH PAYMENT

Contemporary Poetry, 4204 Roland Ave., Baltimore 10, Md. Reports immediately on poetry submitted. Mary Owings Miller, Ed. One cloth bound volume a year.

Different, Rogers, Ark. (B1-M-35, \$2 yr.) Idealistic, technically sound poems (sonnets, lyrics, timely), highly original in style and thought-treatment, dynamically simple and sincerely written, with no involved sentence structure, and of strong yet restrained emotional appeal. No escapism, Pollyannism, preaching, atheism, or incoherent experimentalism. Limit 20 lines. Free criticism on rejections. \$25 yearly prize for best poem. Mysteries and science fiction only, 2500 words, \$30 limit. Lillith Lorraine, \$1 for best 10 poems accepted. Cc.

Harp, The, Box 1565, Billings, Mont. (B1-M-35) Query for payment. Eunice Wallace.

It Could Be Verse, Melody Terrace, P. O. Box 170, Bryant, Ark. (M-25; \$2.50 yr.) Short verse, lyrics, stories, etc. Pays by arrangement and according to value. 4-line verse for *Stepping Stones to Happiness*, 25c a line, min. Embarrassing moments in verse . . . 4 to 8 lines . . . flat rate \$1. \$1 for "Dear Husband" or "Dear Wife" verse. Prefers poems under 20 lines. Earl E. Zoch. (For Better or Verse now a dept. of *It Could Be Verse*.)

Kansas City Poetry Magazine, Box 14, Kansas City 10, Mo. (M-32 yr.) Guest editors each month. Inspirational poetry especially. Pays for all material, min. \$1.00; also sends 4 Cc. Lillian Turner Findlay.

Lyric, The, 969 5th Ave., New York 21. (Q-50) Official organ of The Lyric Associates, Inc. Ballads, sonnets, lyrics, high class traditional poetry, with meaning and emotion. Virginia Kent Cummins. Payment on Acc.

Meanjin Papers, Box 1871, GPO, Brisbane, Australia. (Q-2/6 -Am. 50c) Ballads, sonnets, lyrics, and timely verse. Pays Pub. C. B. Christesen.

Poetry, 222 E. Erie St., Chicago 11. (M-45) Founded in 1912 by Harriet Monroe. All themes and lengths except poems too long for one issue, 50c line, Pub. 2 Cc.

Poetry-Scotland, 240 Hope St., Glasgow C2, Scotland. Only first-rate poetry considered. Short poems, 10/6d, Pub. Maurice Lindsay. (Accepting nothing at present.)

Spirit, 386 4th Ave., New York 15. (B1-M-35-\$2 yr.) Organ of the Catholic Poetry Society of America. Publishes work of members only, but has no religious requirement for membership. First year, \$3 for enrollment. \$2 membership fee. Free criticism if members request it at time poems are submitted, provided no more than 2 poems be submitted at one time. Reports in month if criticism requested; otherwise, 2 wks. John Gilland Brunini. 20c line.

Stanza, P. O. Box 1425, Washington, D. C. (Q-50) Publication of The National Poetry Society of America. Line limit 40. Rhymed, musical, lyrical verse. Modest pay. Acc. Members of Nat. Poetry Society of America vote on all poems published and winners receive prizes. Send no poems before

studying magazine. Overstocked at present and cannot promise early reading of mss. Martin Steele. Cc.

Step'ladder, The, 4917 Blackstone, Chicago 15. (M-except July and August-\$2c-\$2 yr.) Organ of Order of Bookfellows. Flora Warren Seymour. \$5 to members or non-members for poem to fill last page only. Contests. (No report for 1949.)

VERSE MAGAZINES WITH VARYING AWARDS—OR NONE

American Bard, The, 9141 Cimarron St., Los Angeles 44. (Q-50; \$2 yr.) Poems of various lengths and forms "without futility, defeat, vulgarity, inversions, contractions." Prizes, contests, R-4 wks. Rexford Sharp, Ed. and Pub.

American Courier, The, 3330 E. 18th St., Kansas City 1. Mo. (M-15; \$1.50 yr.) Half poetry, half fiction. Lewis G. DeHart. No pay. Occasionally runs contests. Cc.

American Poetry Magazine, The, 1764 N. 83rd St., Wauwatosa 13, Wis. (6 issues yearly, 35c each.) Official organ of the American Literary Assn. Clara Catherine Prince, Founder and Ed. High-standard poetry up to 20 lines. Payt. at indefinite rates. Favors membership—\$3 covers sub. and membership for 1 year. Cc. (Write for sample.)

American Weave, 1550 E. 115th St., Cleveland, O. (Q-35; \$1 yr.) American poetry of all lengths. Not a magazine for beginners. Especially interested in more poems by men and more ballads. Will use sonnets, lyrics, and narrative poems. Various small awards. \$1 min., Acc. Loring Eugene Williams.

"And Their Voices Shall Be Heard," P. O. Box 323, Atlantic, Ia. (with which is combined *Bluebird Magazine*). (B1-M) All types of poetry and short stories. Needs articles especially for "Threshing Floor" exposing the racketeers that make suckers of poets. Paul E. Pross.

Bard Review, Venice, Fla. (Q-50).

Beat of Wings, 6105 El Cajon Blvd., San Diego 5, Calif. (\$2 yr.) Lyrics, ballads, sonnets, narrative poems, timely verse. Numerous contests offering cash prizes. Virginia Page, Ed. and Pub. (No report for 1949.)

Berkeley, A Journal of Modern Culture, 74 Tama'pals Rd., Berkeley 8, Calif. (5-issues-\$1).

Blue Moon, 3945 Connecticut Ave., Washington, D. C. (Q-75) Sonnets; short narrative poems; some juvenile verse. "Quatrains in anapest and dactyls as well as iambs always in demand." Russell Prize offers \$2 each for best 5 sonnets. Other prizes for heart appeal poems. In addition, \$2 is paid for the poem getting most readers' votes. Poems in upper quarter are published. Inez Sheldon Tyler. No Cc's. Open to non-subscribers.

Bridge, The, Box 2184, Rt. 1, Eagle Creek, Ore. (B1-W-5) Mimeographed magazine of experimental poetry.

Candor, Rt. 4, Dexter, Mo. (Q-25) Timely verse. Lyrics Awards a number of prizes, both cash and books. Evin Wagner. Will make a \$10 and a \$5 award for best poems on the theme of social justice in Vol. 10 and 11.

Chaparral Voices, Crescenta Valley Ledger, Montrose, Calif. Marcus Z. Lytle.

Chicago Review, 203 Reynolds Bldg., University of Chicago, Chicago 37. (Q-50).

Contour Quarterly, 2252 Telegraph Ave., Berkeley, Calif. (Q) Modern verse, very little rhymed verse. Largely uses political, critical, literary articles to 5000; essays on society, art, music to 5000; vital experimental short stories. Christopher MacLaine. No payment except Cc. Releases sup. rights. (No report for 1949.)

Driftwood, Doyle Ave., Winchester, Mass. (M-\$2-yr.) Poems any subject, any length. Translated poems must always be accompanied by the original. No taboos, payment, prizes. Arthur M. Murphy. Cc.

Epoch, 252 Goldwyn Smith Hall, Cornell University, Ithaca, N. Y. (Q-75).

Experiment, a Quarterly of New Poetry, 6565 Windermere Rd., Seattle 5, Wash. Kenneth Hanson. (Q-30) Sonnets, lyrics, timely verse. M. \$5 page. Pub. Annual contest for best poem under 100 lines, \$25. Cc.

Flower and Feather, 808 Greenwood Ave., Chattanooga, Tenn. (Q-25) About 4 bird poems each issue. No pay. Robert Sparks Walker. Using no verse at present.

Florida Magazine of Verse, P. O. Box 6, Winter Park, Fla. (Q-50; \$2 yr.) Prefers short poems. Overstocked. Can accept no long poems unless of outstanding poetic quality. Charles Hyde Pratt. Awards \$100 annually for best poems accepted and published. Reports in about 15 days.

Friend, The, 423 Sexton Bldg., Minneapolis 15, Minn. (M-15) High standard poetry, all themes, 20-line limit. Semi-annual prizes. (No report for 1949.)

Furioso, Carleton College, Northfield, Minn. (Q-75).
Ga'e, Box 101, Arroyo Hondo, N. M. (M-10) Mimeographed magazine for new and experimental poets.

Garrel, The, Where Poets Meet, Box 5804, Cleveland 1, Pegasus Studio. (Q-60; \$2 yr.) Ballads, sonnets, lyrics, narrative poems, timely verse; seldom juvenile verse. Publication irregular at present. All poems published eligible for various prizes. One contest each issue. Prizes awarded, Pub. Poet is notified when poem appears. Flozari Rockwood. No Ce.

Glass Hill, 283 Minnesota Ave., Buffalo 15, N. Y. New mimeographed quarterly.

Golden Goose, The, 1927 Northwest Blvd., Columbus 12, Ohio. (Q-50) Poetry and articles dealing with poetry. Cc. Richard Wirtz Emerson.

Hearth Songs Journal, Norfolk, N. Y. (Bi-M-25) Sonnets, lyrics, and seasonal verse. "Besides sound poetry, we use excellent prose." Ruth Delitz Tooley. Monthly prizes each issue—cash and books. Cc.

Here and Now, 70 Grenville St., Toronto 5, Canada. (Q-51) Literary and experimental magazine of Canadian letters; accepts work of U. S. writers.

Hudson Review, 39 W. 11th St., New York. (Q-75) Query for payment.

Imagi, Muhlenberg College, Allentown, Pa. (Q-35).

Interim, Box 24, Parrington Hall, University of Washington, Seattle 5. (Q-50) Short stories, poetry, criticism of distinguished literary calibre. A. Wilber Stevens.

Joy Bearer, The, R. 1, Box 45, Poyntette, Wis. (M-20; \$1 yr.) Poems to 24 lines, and other material of broad appeal. R in 2 wks. No pay. Florence L. Schofield. Cc. "Will be glad of any good copy, especially religious articles, 600 words, and fiction, 950-1000."

Kaleidograph, A National Magazine of Poetry, 624 N. Vermont, Dallas 8. (M-25; \$2 yr.) \$25 prize each quarter besides cash and subscription monthly prizes. Has traditional Book Publication Contest. Vaida and Whitney Montgomery. R-over 2 wks. Cc.

Kapustkan Magazine, The, 5013 S. Throop St., Chicago 9. (M-25) Seeks poems and prose with clear, creative courage, vital vision, peace poems of justice, truth, brotherhood, equality. "If others are too scared to print your articles and stories, try us!" Ballads, sonnets; lyrics; narrative poems; timely verse. Book prizes occasionally. Bruce and Stan Lee Kapustka. No pay. Cc.

Lantern, The, 62 Montauk, Brooklyn 2, N. Y. (Q-40; \$1.50 yr.) Good poetry on any theme not hackneyed. Frequent cash prizes and 25 or more copies of brochure consisting of best 8 pages of poems—or long one—submitted during July and Aug. R-30 d. C. B. McAllister.

La Petite, 530 Moyer Ave., Alma, Mich. Short poems—2, 5, 6, or 8 lines preferred. No humorous, juvenile verse. No payment but Cc. Genevieve K. Stephens.

Line, P. O. Box 1910, Hollywood 28. (Q-50).

Mark Twain Quarterly, Webster Groves, Mo. Sonnets, Lyrics. Considers translations of short poems. Short humorous verse is always given special consideration. Translation of short foreign poems are also considered. Limericks. Cyril Clements. Cc.

Masses and Mainstream, 832 Broadway, New York 3. (M-25).

Matrix, P. O. Box 757, Pleasanton, Calif. (3 issues yearly-35) Quality poetry. Section "Chapter and Verse" uses poetry that is part of a planned or unpublished book of poetry. No contests. Editors, J. Moray, Frank Brookhouse, S. E. Mackey, and John Williams. Cc.

Midland Poetry Review, 854 S. Harrison, Shelbyville, Ind. (Q-25) Sonnets, lyrics under 21 lines preferred. Loren Phillips. Contests each issue, offering prizes, usually books of poetry, sometimes \$1 cash. Cc.

Moccasin, The, 4553 York Ave., S., Minneapolis. (Q) Official organ of League of Minnesota Poets. Accepts poetry from members only. One member featured in each issue. Nan Fitz-Patrick. Pay in prizes only.

Modern Bards, Box 5804, Cleveland 1. For members only. Cash, book, and other awards by readers' votes. An outlet for those who study and want to improve on their technique and poetry. Dues, \$2 a year, plus \$1 registration fee which includes the 3 issues a year and 100 lines of criticism. Publication of 50 lines a year if poems meet editorial standard. Official publication of International Fellowship of Modern Bards. Uses ballads, sonnets, lyrics, narrative poems, timely verse, and occasionally juvenile. \$5 annual Jamea Gabelle Memorial Award selected by outside board of judges. Flozari Rockwood. No Ce.

Montana Poetry Quarterly, Seely Lake, Mont. (Q-25) Almost any type of verse, including juvenile. Yearly contest for juvenile poems whenever sponsor is found. Subs. given frequently for poems receiving most comments. Jessie L. Perro.

Neurotica, 4438 1/2 Olive St., St. Louis 8, Mo. (Q). Editor, Will Tulio.

New Athenaeum, The, A Poetry Quarterly, Branson, Mo. Poetry of merit. Authors of the best poems receive 100 copies on tinted cards. Poems returned if s.e.s.a. sent. Payt. Cc. only. Western Editor, Grace Brown Fulman.

Notebook, The, Box 5804, Cleveland 1. (Q-50; \$1.75 yr.) Sonnets, lyrics timely verse not over 12 lines from non-subscribers, up to 30 lines from subscribers. R-promptly. Flozari Rockwood. No pay. Occasional contest advertised in mag. No consideration given material sent without s.a.s.e.

Partisan Review, 1545 Broadway, New York 19. (M-50) Query for rates of payment.

Pasque Petals, Aberdeen, S. D. Mrs. J. C. Lindberg, Pub. and Bus. Mgr. Ballads, sonnets, narrative poems, and good timely verse. The U. S. Poetry Contest, College Students'

Contest, State Fair Contest, and contests sponsored by individuals. No payt. Cc. Uses work only of S. D. writers, past and present.

Perspective, 216 Menges Hall, U. of Louisville, Louisville, Ky. (Q-50).

Pine Cone, The, 10 Mason St., Brunswick, Maine. (Q-25; \$1 yr.) Uses three pages (double column) of poems in "Minstrelsy of Maine" department, in each issue, besides poems featured on the back cover. Poems should be about Maine and/or of special interest to lovers of Maine, and should conform to minimum standards of craftsmanship. Sheldon Christian, poetry editor. No payt., but 6 Cs.

Poetry Book, The, 51 Ausdale Ave., Mansfield, O. (Q-75) Sonnets, short lyrics. Subscribers vote for 3 best poems, each issue, which are awarded small cash prizes. Usually other prizes. Helen Loomis Linham. Sometimes Cc.

Poet's Log Book, The, Box 235, Benton, Penna. Selections based on clarity, vision, and emotional appeal, 24-line limit. V. W. Hess and M. H. Houseweil. (No report for 1950.)

Poet Lore, 30 Winchester St., Boston, Mass. (Q-25) Ballads, sonnets, lyrics, narrative poems, timely verse. R-within week if possible. Edmund R. Brown. No contests of any kind. Cc.

Poetry Book Magazine, 248 E. 92nd St., Brooklyn 12. (Q-25).

Poetry Chapbook, The, 227 E. 45th St., New York 17. (Q-30; \$1 yr.) Ballads, sonnets, lyrics. Sydney King Russell, Dorothy Quick, Isabel Harris Barr, Eds.; Gustav Davidson, Pub. No payt. Prizes of \$75. Cc.

Quicksilver, P. O. Box 2021, Tyler, Texas. (Q-50; \$2 yr.) Considers poetry only from subscribers now, but hopes policy may be revised later. Offers an annual \$25 prize for the best poem in the spring, summer, fall, and winter issues.

Reflections, Box 145, Hartwick, N. Y. (Bi-M-10) Any type or form of verse that is in good taste. Children's verse dep. Mary M. Hamilton. Payment in prizes. Contests usually sponsored by readers. Cc. Accepting nothing over 24 ll. at present.

Retort, Bearsville, N. Y. (Q-25).

Scimitar and Song, 117-A Church, Charleston, S. C. (M-35) Ballads, sonnets, lyrics, narrative poems, timely verse, juvenile verse. Lura Thomas McNair. Prizes. Pub. Best poem each 6 mos. receives \$10, editor's prize each month for best-liked poem, also for one receiving most votes from readers. Various contests, with cash, subscriptions, and book prizes. Poems which reveal the dynamic possibilities of life rather than the modernistic cry of chaos are wanted.

Sonnet Sequences, Box 1231, Washington 13, D. C. (M-20) (\$2 yr.) Petrarchian sonnets of fine poem texture done in modern American manner. Murray L. and Hazel S. Marshall.

Talaria, 500 Palace Theatre Bldg., Cincinnati. (Q-50c; \$2 yr.) Interesting as well as excellent poems. B. Y. Williams, A. P. Cornell, Eds. Cc. (No report for 1949.)

Tiger's Eye, 374 Bleeker St., New York 14. (Q-51) Excellent rates for experimental verse. Ruth Stephan.

Trails, Esperance, N. Y. (Q-25c; \$1 yr.) Good lyrics, any length; prose to 3000. R-after 2 wks. Fred Lape.

Variation, Rm. 549, 125 W. 4th St., Los Angeles 13. (Q-35) Free verse only.

Voices, 687 Lexington Ave., New York 22. (Q) Established. Little amateurs' work. Harold Vinal.

Wake, 18 E. 198th St., New York. (Q).

Wildfire Magazine, 1435 2nd Ave., Dallas 10, Tex. (Bi-M-35) Short poems preferred. Sponsors a cloth-bound book on a 10% royalty basis, each entry qualified by a 1 yr. or renewal sub. ending Oct. 15 each year. No cc. Paul Heard.

Winged Word, The, 10 Mason St., Brunswick, Me. (Q-50) Seeks "best of its genre" no restrictions as to form. When available, one long poem in each issue. For Autumn issue, wants Christmas prose and poetry, and line-drawings with Christmas theme. R-2 wks. Sheldon Christian. Pays up to \$5. Acc., for outstanding articles on poets and poetry. Numerous annual cash awards totalling \$50 at present. Book prizes awarded each issue. 2 Cc. for published verse.

Wings, Box 332, Mill Valley, Calif. (Q-35) Ballads, sonnets, lyrics, narrative poems, timely verse; to 60 lines, with preference for shorter ones. No experimental or unintelligible oddities. Stanton A. Coblentz. Prizes, Acc. Cc.

LITERARY MAGAZINES SPONSORED BY UNIVERSITIES BUT OPEN TO OUTSIDERS: SOME REGIONAL PUBLICATIONS

Accent, 102 University Sta., Urbana, Ill. (Sample copy, 30; \$1 yr.; \$1.75 2 yrs.) High literary quality, preferably modern in form and tone. Keiker Quinn. Nominal payt. (No report for 1949.) Query first.

Arizona Quarterly, U. of Ariz., Tucson, Ariz. (Q-50).

Kenyon Review, Gambier, O. (Q-75).

New Mexico Quarterly Review, The, University of New Mexico, Albuquerque, N. Mex. (Q-60) Monograph presentations (8 pages) of single poets, also selected brief poems. Nominal payt. and cc. Contests. Joaquin Ortega.

Prairie Schooner, Andrews Hall, University of Nebraska, Lincoln, Nebr. (Q-60) Ballads, sonnets, lyrics, narrative poems, to 160 lines. About 8 poems each issue. Taboos, old themes, clichés, unintelligibility. Likes good poems on animals, birds, fish. Lowry C. Wimberly. No payt. 2 Cc.

Quarterly Review of Literature, Bard College, Annandale-on-Hudson, N. Y. (Q-75) Has contributors such as William Carlos Williams, Wallace Stevens, e. e. cummings, Jean

Garrigue and Kenneth Rexroth: aims to discover and encourage new, young talent. T. Weiss. No pay. Cc.

Sewanee Review, The, University of the South, Sewanee, Tenn. (\$4 yr.; \$6.50, 2 yrs.) High quality verse; distinguished contributors. J. E. Palmer.

South Atlantic Quarterly, College Station, Durham, N. C. (Q).

Southwest Review, The, Southern Methodist University, Dallas 5. (Q-50; \$2, yr.-2 yrs., \$3.50) Small amount of poetry. "No definite limit on types of poetry desired. Decisions made on quality regardless of form." Allen Maxwell. \$5 poem, Pub.

University of Kansas City Review, The, 51st and Rockhill Rd., Kansas City 4, Mo. (Q) 8 to 10 pages of poetry an issue—ballads, sonnets, lyrics, narrative poems. Contributors include Jeremy Ingaills, Kenneth Porter, and Andre Maurois. R-within 1 mo. No pay. Cc. Clarence R. Decker.

Western Review, The, State University of Iowa, Iowa City. (Formerly **Rocky Mountain Review**.) Prospective contributors should study a copy first. Fiction verse, literary criticism. Ray B. West, Jr., Ed.; Paul Engle, Advisory Ed. Payment, \$3 pg. prose, \$6, verse.

PRIZE CONTESTS AND POETRY AWARDS

Dramatists' Alliance, Box 200 Z., Stanford Univ., Calif. 3 awards in dramatic writing. 1948-49 contest closes March 1, 1949.

Doubleday & Co., Inc., 14 W. 44th St., New York 20. George Washington Carver Memorial Award, \$2500 (\$1500 outright, \$1000 as advance against royalties), for fiction, non-fiction, or poetry which illuminates the Negro's place in American life.

Buckleberry Mountain Workshop and Artists' Colony, Hendersonville, N. C. Query regarding 1949 contest. Prizes usually include board, room, tuition at the Workshop Camp, in various sums and combinations, plus some cash prizes.

Hopwood Awards, University of Michigan, Ann Arbor, Mich. Prizes ranging from \$20 to \$2000 in drama, in essay, fiction and poetry. Open only to students in University of Michigan. For further information, address Roy W. Cowden, Dir.

Poetry Society of America, Gustav Davidson, 227 E. 45th St., New York. Monthly awards of \$10 and \$5; annual awards of \$150. Open to anyone who wishes to participate. For further details write Mr. Davidson. Send s.a.s.e.

The Poetry Society of Colorado, Helen Steckel Foster, Ch., The American Scene Contest, 4640 Beach Ct., Denver 11. Tenth Annual Nation-wide Contest for unpublished poems on American Scene. Contest open to all poets of all races. Poems must be original, written in English, and must not exceed 24 lines. Only one poem may be submitted by a contestant. Prizes: First, \$25; Second, \$10; Third, \$5. Entries must be postmarked not later than April 1, midnight, 1950. Complete information from Mrs. Foster.

Poetry Society of Virginia, c/o Paul C. Whitney, 1306 Rockbridge Ave., Norfolk, Va. The Norfolk Prize of \$50 for a sequence of two, or not more than three, sonnets, related in theme, open to everyone; deadline February 1, 1950. The Richmond Prize of \$50 for a lyric of not more than 42 lines, open to everyone; deadline February 1, 1950. The Frank W. Darling Prize of \$50 for a sonnet of not more than 24 lines; the Navy Prize of \$25 for a single lyric, and the Williamsburg Prize of \$10 for a genre poem, all three open only to members of the Poetry Society of Virginia, with closing date March 1, 1950. For Contest Rules write Capt. Whitney. President of the Society is Barbara Whitney.

Robert Browning Poetry Awards, c/o Dr. Lawrence E. Nelson, University of Redlands, Redlands, Calif. Annual contest with adult, high school, and junior high school sections. Prizes: \$60 and \$40 in adult section; \$30 and \$20 in high school division; and \$15 and \$10 in junior high. Limited to residents of California in adult division, and California schools in other two divisions. Any length, any subject, any form. All rights remain with authors. Poems returned if s.a.s.e. enclosed. Closing date, March 1, 1950.

Samaritan Sacred Song Publishers, 5000a Delmar Blvd., St. Louis 8. Sacred ballads and lyrics. Contest conducted occasionally. Payment according to merit. Acc. Cc. Joseph A. Saracini. Enclose s.a.s.e. for reply.

Villager, The, Literary Magazine of Westchester, Bronxville Women's Club, Bronxville 8, N. Y. (M-35) Ballads, sonnets, lyrics, narrative poems, timely. Cc's only. Mrs. Ronald McLeod. No prize contests this year.

Younger Poets Series, Yale University, New Haven, Conn. Open to young poets who have never had a book of poems published. Competition closes 1st of each year. Usual royalty rate. W. H. Auden.

NEWSPAPER COLUMNS AND CORNERS

Boston Post, The, Boston, Mass. Joe Harrington's column, "All Sorts," uses contributed verse, short, with timely, cheerful theme. Poems returned if return envelope enclosed. No pay.

Charleston News and Courier, The, Charleston, S. C. "Poetry For All," each Sunday, Sonnets, lyrics, juvenile and timely verse, not over 12 lines. Miss Agnes L. Bolnest. No pay. Cc. If return envelope enclosed. Doesn't like to have many of one person's poems on hand at any time.

Chicago Tribune, The, Chicago, Ill. "Line o' Type" column. 2 poems a day. Ballads, sonnets, lyrics, timely verse. "In the Wake of the News," column uses a few more. Charles Collins. No pay. Cc on request.

Christian Science Monitor, The, 1 Norway St., Boston 15. Uses poems of high quality in several departments. Poets should study paper before offering verse. Good rates.

Denver Post, The (Sunday Rocky Mountain Empire Magazine), Poetry Forum, 20 line maximum, \$1.50, Henry Hughes; last-line limerick contest, Woman's Page, \$1, Catherine Dines Prosser.

Detroit News, The, Detroit, Mich. "Random Shots" column. 2 poems daily. Ballads, lyrics, timely verse. Prefers humorous themes. Limit 30 lines. Clippings if return envelope enclosed. Elmer C. Adams. No pay.

Indianapolis News, The, Indianapolis, Ind. "Hoosier Home spun" column. 16-line verse, or less. Tom S. Elrod. No pay. Clippings if return envelope is enclosed.

Kansas City Star, The, Kansas City, Mo. Poetry corner on ed. page uses poem a day, lyric, serious. Favors local contributors. The woman's page pays moderate rates for the few first-class poems it uses. No "pots and pans" verses.

New York Herald Tribune, 230 W. 41st St., New York 18. Pays up to \$10 for daily ed. page poem. Short, topical, light or serious. R-within week. "This Week" also uses an occasional poem. "A Week of Verse," Sunday, uses reprinted current poetry. Poets may submit their currently published verse for possible reprinting. Poems R. if s.a.s.e. enclosed.

Portland Oregonian, Portland, Ore. Short; no defeatist material, \$1 each, 10th of month following pub. Seasonal material must be sent 3 mos. in advance. Ethel Romig Fuller.

Radio Mirror, 205 E. 42nd St., New York. Features Ted Macone's "Between the Bookends." About 12 unpublished poems are bought each month at \$5 each, with a monthly prize-winner receiving \$50. No Cc.

St. Joseph News-Press, St. Joseph, Mo. Uses some verse on children's page, edited by Ella J. Heininger. Pleasant to deal with. \$1.00, Pub.

Tacoma News Tribune, The, Tacoma 1, Wash. "Washington Verse" column buys 3 poems a week from Wash. residents only. No jingles. Good technique. R-within 2 mo. E. Hartwich. Cc.

Note: There are many other newspapers using verse, some paying for it, other using it free. Study your local or nearest city newspapers to ascertain markets near home.)

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JUVENILE MARKETS

GENERAL FIELD

BOYS AND-YOUNG MEN

American Farm Youth Magazine, Jackson at Van Buren, Danville, Ill. (M-25) Outdoor, rural, modern agricultural articles 100-1000, adventure, mystery, action short stories 1000-4000, adventure novelettes 6000-12,000, jokes, short stories 100-350. Robert Romack. 1/4c up, photos 50c to \$2. Pub. (Sample copy, 25.)

American Newspaper Boy, The, Winston-Salem 7, N. C. (M) Uses limited amount of short fiction, 1900-2100, preferably, but not required, around local newspaper carrier boy characters. Author should consult a newspaper circulation manager. No carrier contests, prize awards, etc. Humor; mystery. Permission should accompany each Ms. for material to be reprinted or syndicated to other newsboy publications in U. S. and Canada. Closed market for present time. Bradley Welfare. \$15-\$20. Acc.

Boys' Life, 2 Park Ave., New York 15. (M) Boy Scouts publication, ages 14 to 18. Outdoor adventure, sport, mystery, achievement, short stories 2000-3500, serials 3 to 4 installments of 4000-5000, cartoons. Irving Crump. 3-5c. Acc.

Open Road For Boys, The, 136 Federal St., Boston 10. (M-20) Long or short stories and articles on aviation, sports, western, rural, business, science; fillers; manners, grooming, cartoons and cartoon ideas. For boys 11-17. Don Samson. Acc. on quality basis.

Varsity, (Parents' Institute) 52 Vanderbilt Ave., New York 17. (BI-M-15) Articles and fiction to 2500, male angle, for high school-collegiate (18-22) age group. Fillers; cartoons. Jerry Tax. 5c. Acc.

GIRLS

American Girl (Girl Scouts), 30 W. 48th St., New York 19. (M-20) Girls, ages 10 to 17. Action short stories 3000; articles, 500-2000, short-stories, 1000; 2-6 part serials, mystery, family life, sports, adventure, historical, dealing with young people's problems. Esther R. Bien. 1c up, Acc. 1st serial rights only.

Girls' Fun & Fashion Magazine (The Parents' Institute, Inc.), 52 Vanderbilt Ave., New York 17. (BI-M-15) Betty Sears. Articles, 1200; stories, 250, comics, \$6 page; photos, \$5. Acc.

Senior Prom (The Teens Institute, Inc.), 52 Vanderbilt Ave., New York 17. (M-20) Short stories to 3500 for girls 14-17 with chief characters girls in teens; dramatic, vivid, natural, some non-fiction, 1000-2000, on subjects of interest to girls of this age. Payment according to length and merit. Acc. Claire Glass.

Seventeen, (Triangle Pubs.) 11 W. 42nd St., New York 18. (M-25) Light and serious fiction from short-short to serial length, about teen-agers and growing-up experiences. Helen Valentine, Editor-in-Chief. Good rates. Acc.

Sub-Deb Scoop, The (Curtis Pub. Co.), Independence Sq., Philadelphia 5. (M except Aug-5) Light, humorous boy-girl dating, relationship, good grooming articles, 750-1000, \$7.50-\$25; 9000 stories, 1000-1500, girl-boy relationships, teen-age subjects, to \$25; light verse, 4-to-16 lines, \$2.50-\$5; quizzes, 750 and up, on good grooming, personality, etc.; \$7.50-\$20; news items concerning teen-agers 150-400. Maureen Daly. Acc. Does not release sup. rights.

BOYS-AND GIRLS

Adventure Trails for Boys and Girls, Pine Spring Ranch, Steamboat Springs, Colo. (BI-M-10) Closed market at present time. Heiena Chase Johnson.

American Junior Red Cross Journal, The, National Red Cross Headquarters, Washington, D. C. (8 issues-15). Timely articles on life in other lands, service, better human relations, history, geography, travel, science, nature, music, sports, 600; short stories of teen-age interest, 1800-2000. Lois S. Johnson. (First Serial magazine rights and translation rights.)

Child Life (Child Life, Inc.) 136 Federal St., Boston, Mass. (M-25) Short stories, 900; plays for children 4-9; articles; essays; very short humorous verse. Mrs. Anne Samson. 3c. Pub.

Children's Activities, 1018 Wabash Ave., S., Chicago 5. (M-Sept. through June-50) Seasonal short stories all age levels to 12; serials for children 3 through 12 (each chapter a complete episode). Frances W. Marks. 2c and up by arrangement with author. Verse. 50c a line.

Children's Play Mate Magazine, 3025 E. 75th St., Cleveland 4, O. (M-15) Mystery, adventure, pioneer, seasonal stories to 1800 for older children 9-13. Esther Cooper. 1c, Acc. (Slow.)

Highlights for Children, Honesdale, Pa. (M) Vivid short stories, not over 950 words with suspense to the end; some good short verse, simple things to do; for children 2 to 12. Dr. Gary Cleveland Myers. Liberal rates.

Jack and Jill (The Curtis Pub. Co.), Independence Sq., Philadelphia 5. (M-25) Juvenile short stories, 1800; serials

(Installments not over 1800); articles 600, verse. Ada C. Rose. Rates not stated. Acc.

Junior Arts & Activities, 538 S. Clark St., Chicago 5. (M during school year-50) Articles and arts and crafts projects for schools. Unstated rates, Pub.

My Weekly Reader (American Education Press), 400 S. Front St., Columbus 15, Ohio. (W-\$1 yr.) Material entirely staff written. Eleanor M. Johnson, Mng. Ed.

Story Parade, 200 5th Ave., New York 10. (M-30) Strong, well-written stories for children 7-12, 1000-2500. Barbara Nolen. 2c, 30 days after contract.

Young America (Eton Pub. Corp.), 32 E. 57th St., New York 22. (W-5) Young people, 12 to 16. Short stories 1200, broadly educational background. No non-fiction. Mary Hector, Fiction Ed. \$50 per story, Pub.

Young America Junior Reader (Eton Pub. Co.), 32 E. 57th St., New York 22. (W-through school year.) Largely staff-written. Nancy Larrick. 2-3c.

Young America Reader (Eton Publishing Co.), 32 E. 57th St., New York 22. (W-through school year.) Largely staff-written. Nancy Larrick. 2-3c.

COMIC AND CARTOON MAGAZINES

Acc Comics, **King Comics**, **Magic Comics**, (David McKay Co.) 604 S. Washington Sq., Philadelphia 6. (M-10) Cartoon strips chiefly obtained from King Features Syndicate; some original work for puzzle page. Ruth Cridland. 2c. Acc.

America's Best Comics (Q-10), **Thrilling Comics** (BI-M-10), **Real Life**, **Black Terror**, **Fighting Yank** (Q), **Exciting Comics** (BI-M-10), **Coo-Coo Comics**, **Happy Comics**, **Goofy**, and **Barbarian Comics** (BI-M), **Supermouse**, **Spunky**, (Better Publications) 10 E. 40th St., New York 16. Purchase continuities for strips. Write giving details before submitting. Joseph G. Archibald. State price desired. Acc.

Famous Funnies, 500 5th Ave., New York. (BI-M-10) Cartoon strips obtained from regular sources; considers original cartoon work. Harold A. Moore. Action short stories, 1500. \$35 each, Pub.

Fawcett's Comic Group Comics, 67 W. 44th St., New York 18. Really funny adventure stories to 1500. Ex-Ed. Will Lieberman; Short Story Ed., Evelyn Savidge. \$25 story, Acc.

Feature Comics, (Comic Favorites), 322 Main St., Stamford, Conn. (M-10) Comic strips, chiefly of syndicated origin. Edward C. Cronin.

Walter Lantz's New Funnies (Dell), 261 5th Ave., New York. (M-10) Comic-strip material, chiefly furnished by syndicate or staff artists. Albert Delacorte.

Topix, 147 E. 5th St., St. Paul, Minn. (30 issues yearly.) Comic magazine catering chiefly to school trade. Desirable stories—lives of Catholic saints or heroes; true stories of any sort involving some Catholic background or twist, usually with modern setting. No romance. Francis McGrade. \$5 page, Acc.

True Comics (True Comics, Inc.) 52 Vanderbilt Ave., New York 17. (M) Featured comic scripts dealing with persons or events, past and present, 1-12 pages long. No contributions accepted at this time. Harold Schwartz. Send synopsis first. \$6 page, Acc.

RELIGIOUS PUBLICATIONS

SENIOR AGE (16 years up)

(Boy and Girl)

Builders, 3rd & Reily Sts., Harrisburg, Pa. (W) Short stories with clean-cut characters for youth 18 and over. to 1500. Raymond M. Veh. \$5 a story, Acc. Releases sup. rights.

Classmate (Methodist Pub. House), 810 Broadway, Nashville, Tenn. (W-5) Young people 15 and over. Short stories and articles, poems. J. Edward Lantz.

Conquest (Nazarene Young People's Society), 2923 Troost Ave., Box 527, Kansas City 10, Mo. (M) Particularly interested in good dramatic short stories, 2000-2500 with wholesome and natural religious content; also illustrated articles with pictures of good quality for reproduction; and some shorts—definitely spiritual, but not "preachy." Age level, late teens and early twenties. Overstocked with verse at present. J. Fred Parker, Asst. Ed. \$3.75 per 1000, min.; poetry, 10c line. Acc.

Council Fires (Christian Publications, Inc.) 3rd & Reily St., Harrisburg, Pa. Interesting stories for high school and college-age readers, 2000-2500. Must contain a definite spiritual lesson or gospel message, but not be preachy. Buys no articles, shortlets, fillers, poems, jokes, drawings, etc. Address Mss. to A. B. Anderson, 260 W. 44th St., New York 18.

Forward (Presbyterian Bd. of Christian Education), 930 Witherspoon Bldg., Philadelphia 7. (W) Young people 18 to 23 years. Short stories 3000; serials 4 to 8 chapters, 3000 each; religious and nature poetry; authoritative nature, biographical, historical, popular scientific and youth activities articles, 1000,

with 8x10 inch glossy prints. Catherine C. Casey. 1/2c up, Acc.

Front Rank, 2700 Pine Blvd., St. Louis 3. (W-\$1.50 yr.) Human interest stories, articles, with religious, educational, social implication, from 1000-2500 words, of interest to youth and young adults. Articles with photos; some poetry. Ray L. Henthorne. 1/2c, Acc.

Horizons (Brethren Pub. House), 16-24 S. State St., Elgin, Ill. (W) Young people 13 to 24 and older. Low rates, Acc.

Onward, Box 1176, Richmond, Va. (W-5) Presbyterian young people. Character-building short stories, serials, articles, editorials. Ruth D. See. Rates not stated. (Overstocked.)

Power (Scripture Press), 434 S. Wabash, Chicago 5. Articles, 1700; short stories, 1500; serials, 2- or 4-part, 1500 each; anecdotes; all showing that Christianity really works. Don't preach. James R. Adair. Up to 1c, after first of month. Write for sc writers' guide, enclosing stamp.

Sunday Digest (David C. Cook Co.), 850 N. Grove Ave., Elgin, Ill. 16-page paper for young men and women 19 to 23 and up. Fiction, from serials to anecdotes, full of excitement, life, drama; romance, adventure. Stories about people, living or dead, real or imaginary. Humor, fact or fiction form, or anecdotes. Religious material is largely—but not wholly—staff written. Sports stories and articles; good animal stories; hobby material. Fiction, 1500; articles, 1000-1500. Jean B. MacArthur, Mng. Ed. 1c-2c, weekly. For full story of requirements, see P. 9, March A. & J.

United Church Youth, 14 Beacon St., Boston 8, Mass. (W-\$1.25 yr.) Short-short stories on general problems and experiences of young people 1000-1200; articles on hobbies, sports, science, handicrafts, vocations, amusements, youth problems, etc., 1000. No poetry, some photographs. Stories, 1c, Acc.; articles, \$6.50 per 1000, Acc. J. Elliott Finlay.

Young People, (Am. Baptist Pub. Soc.) 1701-1703 Chestnut St., Philadelphia 3, Pa. (W) Young people over 16. Short stories 2000-3000 dealing with present-day problems and interests; serials 4-10 chapters. 2000-3000 each; religious, fact, hobby, how-to-do articles, preferably illustrated, 100-500; news articles about young people; verse, high literary standard; short stories, \$20 up, Acc.

Young People's Paper, (Am. Sunday-School Union) 1816 Chestnut St., Philadelphia 3. (W) Late teen ages. Interdenominational feature and inspirational articles to 1500; short stories 2000; fillers 500. All articles and stories must present some phase of Bible truth. 1/2c, verse 50c stanza, Acc. William J. Jones.

Youth (Section of Our Sunday Visitor), Huntington, Ind. (W) Short stories 1900; articles of general interest to young people 16 to 25 yrs. 700. F. A. Fink, Paul Manoski. 1c up, Pub.

INTERMEDIATE AGE (12 to 18)

(Boy)

Boy Life (Standard Pub. Co.), 20 E. Central Pkwy., Cincinnati 10. (W) Boys 13 to 19. Character-building stories 1800-2000; articles, miscellany. 1/3-1/2c, Acc.

Boys Today (Methodist Pub. House), 810 Broadway, Nashville, Tenn. (W-2) Boys 12-16. Short stories 3500, serials 15-35,000. Rowena Ferguson.

Canadian Boy, (United Church Publications) 299 Queen St., W., Toronto, Canada. (W) Teen-age boys. Short stories, serials, verse, photos. Archer Wallace. 1/2c, Acc. (Overstocked.)

Catholic Boy, The Notre Dame, Ind. (M-except July-Aug.) Adventure, sports, school, mystery, historical stories for boys 11-17, to 2500; articles with photos, 1000-2000, with boy appeal; hobby and career articles; some religious articles. Cartoons and cartoon ideas. M. M. Phelps. 11/2c up, Acc.

Pioneer, (Presbyterian Board of Christian Education) 930 Witherspoon Bldg., Philadelphia 7. (W) Short stories, 2500; serials of same length in 3 to 8 chapters; illustrated articles, 500-1000, occasional verse; all of interest to boys 11-15. A. E. Reigner. 1/2c, Acc.

(Girl)

Canadian Girl, (United Church Publications) 299 Queen St., W., Toronto, Canada. (W) Teen-age girls. Short stories, serials, verse, photos. Agnes Swinerton. 1/2c, Acc.

Catholic Miss, The, 25 Groveland Ter., Minneapolis 5, Minn. (M-except July-Aug.) Good action stories to 2500 of interest to girls 11-17; hobby, career, general interest articles with photos having girl appeal; religious articles. Cartoons; cartoon ideas. John S. Gibbons. 1/2c up, Acc.

Girlhood (Standard Pub. Co.), 20 E. Central Pkwy., Cincinnati 10, Ohio. (W) Girls 13 to 19. Character-building stories, 1800-2000; articles, miscellany; fillers, photos. 1/3c up, Acc.

Girls' Companion, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Stories for girls 12 to 17, to 1500. 1c up.

Girls Today (Methodist Pub. House), 810 Broadway, Nashville, Tenn. (M-2) Girls 12-15. Short stories 3500, serials 15-35,000. Rowena Ferguson.

Gateway, (Presbyterian Bd of Christian Education) 930 Witherspoon Bldg., Philadelphia 7. (W) Girls 11 to 15. Short stories 1500-2500; serials 3-8 chapters, 1500-2500 each; articles, 500-1000, editorials, occasional verse. Aurelia Reigner. 1/2c up, Acc.

(Boy and Girl)

Friends (Otterbein Press), Dayton 2, Ohio. (W) Boys' and girls' moral, informational, inspirational articles, 100-1200; short verse; fillers. P. R. Koontz. 1/2c, Acc.

Our Young People (Augsburg Pub. House), 525 S. 4th St., Minneapolis 15, Minn. (W) Articles, stories, photos for illustration, young folks 12 to 17, 2500. Gerald Givling. \$4 per 1000, 10th of month after Acc.

Teens (Am. Baptist Pub. Soc.) 1701 Chestnut St., Philadelphia 3. (W) Boys and girls 12-15. Challenging, realistic short stories, preferably with Christian or social slant, 2000, boy and girl characters; serials, 8-13 chapters, 2000 each; inspirational, fact, hobby, how-to-do articles, preferably illustrated, 800. Short stories, \$15 up; articles, \$5 (inc. photos.)

Upward (Baptist Sunday School Board), 161 8th Avenue N., Nashville 3, Tenn. Short stories 2500-3000; articles 500-1500, science, how-to-do, hobby, personality, travel, nature, with or without photos; verse; all of interest to boys and girls 13-16. Josephine Pile. 1/2c up, Acc.

Venture (Presbyterian Bd. of Christian Education), 930 Witherspoon Bldg., Philadelphia 7. (W) Boys and girls 12-15. Short stories 1500 to 2500, serials 3-8 parts, articles 500-1000. Puzzles, games, quizzes, poems. Aurelia Reigner. 1/2c, Acc.

Vision, (Christian Bd of Pub.) 2700 Pine Blvd., St. Louis. 2000, poems up to 20 lines; illustrated articles 100-1000. Marjorie Thomas. \$5 per M. Acc. Releases book rights.

Young Catholic Messenger, 132 N. Main St., Dayton 2, Ohio. (W) Boys and girls. Junior high age. Short stories, 2000 maximum, with shorter lengths preferred; serials up to 1000 words per installment; plays 1200. Articles particularly pertinent to children of our age level, \$100-1000. Cartoons, \$15. Short stories, \$50 min. serials, \$100-\$300, non-fiction, 2c up. James T. Feely. Acc.

Youth (Gospel Trumpet Co.), 5th and Chestnut Sts., Anderson, Ind. (W) Moral, character-building, religious short stories 1000-2500; serials 4-8 chapters; verse 3 to 8 stanzas. Lottie M. Franklin. \$3 per M. Pub. (Sample copy, 3c.)

Young People, The, Rte. 3, St. Peter, Minn. (W) Short stories, 1500-3000, with Christian spirit, feature articles, 100 to 1200, on Bible, church, Christian life, character building, nature, biography, travel, music, rural youth work, Scouting, hobbies, etc. Photos, up to \$5; low rates. Rev. Emory Johnson. Releases sup. rights.

Youth's Comrade, The, (Nazarene Pub. House) 2923 Troost Ave., Kansas City, Mo. (W-5) Boys and girls, teen ages. Short stories 2500; articles, 800-1000; serials, verse, art work, religious and out-of-door subjects. Mrs. Dorothy Davidson. \$3.75 per M., Acc.

JUNIOR AGE (9 to 12)

Boys and Girls

Boys and Girls (The Otterbein Press), Dayton 2, Ohio. (W) Junior, 9 to 11. Short stories of character building value, historical, informational nature, under 500; verse; photos. Edith A. Loose. Low rates, Acc.

Comrade (Gospel Trumpet Co.), 5th and Chestnut, Anderson, Ind. (W) Ages 9 to 11. Stories of character building or religious value, 800-1500; serials 5 to 10 chapters; verse 2 to 5 stanzas. Arlene Stevens Hall. \$3 per M. Photos 50c to \$2. Pub. (Sample copy, 3c.)

Children's Friend (Augsburg Pub. House—Lutheran), 425 S. 4th St., Minneapolis 15, Minn. (W) Articles, stories for ages 9-12, religious nature, photos to illustrate, 1600. Gerald R. Givling. \$4 per M. 10th of month after Acc.

Christian Trails (Christian Publications, Inc.), 3rd & Rely Sts., Harrisburg, Pa. (W-\$1 yr.) Mss. office: Huntingdon, Pa. Stories with a definite spiritual appeal, message, 1500, for boys and girls 9-16. Seasonal material must be received 6 months in advance of publication time. C. E. Shuler, Assoc. Ed.

Explorer, The, (United Church Publications) 299 Queen St., W., Toronto, Canada. (W) Boys and girls 9 to 11. Short stories, serials, verse. Agnes Swinerton. 1/2c, Acc.

Journeys, (Brethren Pub. House) 16-24 S. State St., Elgin, Ill. (W) Boys and girls 9 to 12. Stories: verse; puzzles; photos. Accent on wholesome home life. Low rates, Acc.

Juniors, (Am. Baptist Pub. Soc.) 1701 Chestnut St., Philadelphia 3. (W) Boys and girls 9-12. Short stories, Christian point of view, boy and girl characters, 900-2200; serials 4-8 chapters, under 2300 words each. Educational articles 100 to 1000. Some poetry. Up to \$7.50 per M. Acc.

Junior Catholic Messenger, 132 N. Main St., Dayton 2, Ohio. (W) Boys and girls 3rd, 4th and 5th grade age. Short stories, simple vocabulary 800-1000, \$40; articles 300, serials up to 3200, short fillers, jokes, verse, 12 lines. James J. Pfiffum. Photos \$5, Acc.

Junior Life (Standard Pub. Co.), 20 E. Central Pkwy., Cincinnati 10, Ohio. (W) Boys and girls 9 to 12. Wholesome short stories 1200 and 1800; illustrated hobby and handicraft articles 200-300.

Junior World, (Christian Bd. of Pub.) 2700 Pine Blvd., St. Louis 3, Mo. (W) Children 9 to 12. Short stories up to 1300; poems up to 20 lines; illustrated informative articles (state source) 100 to 1000. Hazel A. Lewis. \$4 to \$5 per M. Acc.

My Counsellor (Scripture Press), 434 S. Wabash Ave., Chicago 5. (M in weekly parts, \$1.25 yr.) Short stories, a few 2-4 part serials, for boys and girls 9-13. Articles of boys and girls who are doing something unusual as Christians; object lessons from the world about us. Fillers, human interest anecdotes to 300. No verse. All material must have strong evangelical slant. James R. Adair. 1/2c-1c month following Acc. (Sup. rights released on request. Write for s.c. and guide.)

Olive Leaf, (Augustana Book Concern) Rock Island, Ill.

(W) Boys and girls, 8 to 11. Religious, adventure short stories 600; articles 500; verse 8 to 12 lines. Submit mss. to Mrs. Lauree Nelson Rystrom, 491 Park Ave., East Orange, N. J.

Sentinel, The, (Baptist Sunday School Board) 161 8th Ave., N., Nashville 3, Tenn. Boys and girls 8 to 12. Mystery, camping, adventure, animal short stories 1500-2000; articles on birds, animals, gardening, games, things to make and do, 500-1000; verse, 4-12 lines. 12c. Acc. Wm. Jean Stewart.

Trailblazer (Presbyterian Bd. of Christian Education), 930 Witherspoon Bldg., Philadelphia 7, (W) Boys and girls 9-11. Short stories 1000-2000. Serials, 3-8 parts; articles, 500-1000. Puzzles, games, quizzes, poems. Aurelia Reigner. 12c up, Acc.

Trails for Juniors, (Methodist Pub. House) 810 Broadway, Nashville 2, Tenn. Material to interest children 9 to 12; short stories 1500-1800. Marion C. Armstrong.

Treasure Chest, (Geo. A. Pfium, Publisher, Inc.) 132 N. Main St., Dayton 2, Ohio. (2M-10) Fiction scripts, 4-6 pages, in either one or several episodes; factual scripts on subjects of interest to 5th to 8th graders, accompanied with references to source material; action-filled text stories of all kind, 1500-2000, or 1- to 4-part serials. No "super" or "fantastic" stuff in script or stories. Joseph G. Schaller, Jr. Scripts, \$8. page; text stories, \$55; art work, \$30. Acc.

Vision (Christian Board of Publication), 2700 Pine Blvd., St. Louis 3, (W) Fiction and articles to 2000, of interest to boys and girls, 12-18; cartoons, photographs, verse. Jacqueline Lester. 12c. Acc.

What to Do, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Stories for boys and girls 9 to 12, to 1500; things to do; games; tricks. 1c up.

Young Crusader, The, 1730 Chicago Ave., Evanston, Ill. (M-50) W.C.T.U. Children's paper. Short stories up to 1000. M. R. Powell. 12c. Acc. Verse, no payment.

Young Israel Viewpoint, (Keden Pub. Co.) 3 W. 16th St., New York 11. (Bi-M-20) Feature articles and short stories with authoritative background of general Jewish interest, 700-2000; poetry with Jewish angle and articles. Moses H. Hoenig. \$5 page, Pub.

Youth for Christ Magazine, 130 N. Wells St., Chicago 6, (M-15) Out-of-doors, domestic, religious, rural, feature articles, youth-oriented; logical, evangelical point-of-view short-stories and stories to 3000; verse which presents and solves a problem—no mere descriptive words or sentiments; cartoons with wholesome youth appeal. Ken Anderson, Mng. Ed. 1c, Acc. verse, 25c a line; photos by arrangement. All subsequent rights released to author.

Youth's Story Paper (American Sunday-School Union), 1816 Chestnut St., Philadelphia 3. Short stories having very definite Biblical and evangelical background and emphasis; 1200 to 1500, for late primary age, Junior, and intermediate age Sunday-School pupils; limited number of illustrated features bought after querying; some serials, 4-6 parts; verse, 4-6 stanzas, with a specific spiritual note. William J. Jones. 12c. verse 50c stanza.

TINY TOT AGE (4 to 9)

(Boy and Girl)

Children's Friend, The, (Primary Association) 36-40 Bishops Bldg., Salt Lake City. (M-20) A monthly for boys and girls 5-12. Outstanding seasonable outdoor adventure and wholesome action stories, conforming to Christian ideals, 800-2500.

Dew Drops (D. C. Cook Pub. Co.), Elgin, Ill. (W) Children 6 to 8. Short stories, 700-900; puzzles, games, and very short articles, things to make. 1c up, Acc.

Little Folks (Augsburg Pub. House—Lutheran), 425 S. 4th St., Minneapolis 15, Minn. (W) Stories up to 400-450, moral, religious note, for ages 5-8; verse. Gerald R. Giving. \$4 per M, 10th of month after Acc.

Little Learner's Paper (David C. Cook Pub. Co.), Elgin, Ill. (5 or more sets of 13 weekly leaflets to one address, 8c a set per quarter). Short stories for tiny tots, 4-6, 400; pictures to color; very simple picture puzzles. June Volk, Mng. Ed. 1c, Acc.

Little Folks, 2445 Park Ave., Minneapolis, Minn. Religious short stories for small children, Mrs. C. Vernon Swenson. 1c, Pub.

Our Little Messenger, 132 N. Main St., Dayton, Ohio. (W-during school year.) Short stories, 250-400, for 6-7-yr.-olds. Miss Pauline Scheidt, 434 W. 120th St., New York. Good rates, Acc., depending on merit of story.

Pictures and Stories, (Methodist Pub. House) 810 Broadway, Nashville 2, Tenn. Material to interest children 6 to 8; short stories 600-900. Mattie Lula Cooper.

Stories for Children, (Gospel Trumpet Co.) 5th and Chestnut Sts., Anderson, Ind. (W-4) Children 5 to 9. Moral, character-building, religious short stories 300-500; nature, religious verse; photos of nature, children. Arlene Stevens Hall. \$3 per M. Pub. (Sample copy, 3c.)

Stories (Presbyterian Bd. of Christian Ed.), 930 Witherspoon Bldg., Philadelphia 7, (W) Children, 4 to 8. Character-building and spiritual short stories 300-800. Stories of world friendship and of Bible times. Things to make and do. Elizabeth M. Cornelius. 12c up, poems under 16 lines, 10c a line, Acc.

Storyland (Christian Bd. of Pub.) 2700 Pine Blvd., St. Louis 3, Mo. (W-75c yr.) Children under 9. Short stories 300-1000; poems up to 20 lines; handicraft articles 300-500, drawings or photos, child or animal subjects; simple puzzles. Hazel A. Lewis. \$4 to \$5 per M, Acc.

Storytime, (Baptist Sunday School Bd.) 161 8th Ave., N.,

Nashville 3, Tenn. (W) Children 4 to 8. Short stories 400-700; articles and suggestions for playthings children can make, missions, 100-300; verse 2-12 lines. 12c. Acc.

Story World, (Am. Baptist Pub. Soc.) 1701 Chestnut St., Philadelphia 3, (W-2) Children under 9; short stories 500-700; simple illustrated story articles up to 400; short verse. Church background welcome, but not necessary. Elizabeth Tibbals. Up to \$7.50 per M, Acc.

Tell Me, (Brethren Pub. House) 16-24 S. State St., Elgin, Ill. (W) Children 6 to 8. 200-600 articles, short stories, 600-800, verse. Hazel Kennedy. Low rates, Acc.

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LITERARY MARKET TIPS

Contemporary Theatre of Detroit, 237 E. Kirby, Detroit 2, is opening its Second Short Play contest for short plays and blackout skits on social themes, January 2, 1950, with a closing date of June 15, 1950. Two prizes will be awarded, one of \$25 for the best one-act play regardless of length, and another of \$25 for the best blackout skit not to exceed 15 minutes playing time. In addition, prize-winning playwrights and all playwrights, whose scripts and skits are deemed worthy of performance, will receive \$5 for each performance. Only original skits will be considered, and must be accompanied by self-addressed return envelope. For further details, write to Short Play Contest, 237 E. Kirby, Detroit 2.

Comedy World and the Professional Cartoonist, trade journal of the humor business published by National Laugh Enterprises, has moved to 62 W. 46th St., New York. It is now a bi-monthly, with news and views of the laugh world.

The University of Minnesota announces Regional Writing Fellowships for 1950-1951, which are intended to finance the actual writing of regional biographies, histories, essays, novels, and plays about the life, past or present, of the Upper Midwest. One half the sum will be an outright gift, the other half to be returned to the fellowship fund from the author's royalties. It is not necessary that the applicant be a resident of this area. Applications will be accepted up to February 1, 1950, and should include a detailed statement of the idea the writer has in mind and the treatment he plans to give it, a summary of the applicant's personal history, including place and date of birth, schooling, and occupational experience, a list of published writings, or copies of unpublished pieces, and an estimate of the length of time the writer would need to complete the project, and the financial aid he would need. Letters of inquiry and application should be sent to the Chairman, University Committee on Regional Writing, 234 Administration Bldg., Univ. of Minnesota, Minneapolis 14.

Fleet Owner, 90 West St., New York 6, is not purchasing outside editorial material, states E. L. Barringer, in reply to a questionnaire.

Hardware & Farm Equipment, Suite 214, Werby Bldg., 3915 Main St., Kansas City 2, Mo., is the new name and address for *Hardware & Farm Implement*. I. L. Thatcher, editor, reports that only trade articles about implement retail dealers in Missouri, Kansas, Oklahoma, are used, with payment on acceptance at 1 cent a word.

Tend, 188 W. Randolph St., Chicago 1, is a monthly for the automatic merchandise and service vending industry. G. R. Schrieber, editor, states "We are in the market for specialized feature material concerning operators and owners of all types of merchandise and service equipment. Writers interested should write the editor with a brief outline of the story idea." Payment is made at 2 cents after publication, \$3-\$5 for photographs illustrating features.

Denlinger's, 117 Hamilton Ave., Silver Spring, Md., asks that their listing in the November issue of *A. & J.* be corrected to read that they publish only technical books.

Coronet, 366 Madison Ave., New York 17, plans

a Book Department, headed by John Barkman, who will search the entire book field for suitable manuscripts for condensation, serial treatment, or quoting.

McCall's, 230 Park Ave., New York 17 announced that Frankie McKee Robins has been named fiction consultant, and Betty Parsons Ragsdale, fiction editor.

Ballyhoo, tentative name for a new publication planned for early-winter appearance by Dell Publishing Co., 261 5th Ave., New York 16, is looking for humorous material, and promises moderate to good rate for such material.

Little, Brown & Co., 34 Beacon St., Boston 6, announces the appointment of John M. Woodburn as its editorial representative in New York, to whom manuscripts may now be sent.

Jim Bishop, editor of the newly-organized Fawcett Gold Medal Books, writes, "We want original material only, and cannot use manuscripts which have already been published. We need material with a strong sex theme, but not sex dragged in by the heels. We also need mysteries and westerns, with sex motif, but we will place strong emphasis on the quality of writing. . . . Royalty rate to be paid will be 1 cent per copies sold, but we plan royalty advances to our writers." Address of Fawcett Gold Medal Books is 67 W. 44th St., New York 18.

Antique & Hobby Chatter, formerly *Everyday Hobbies*, Box 115, Highland Park Station, Los Angeles 42, would like to see articles under 500 words covering antiques. Payment is made in subscription. Alan W. Farrant is editor.

The Public Accountant, Waite Publishing Co., 5318 Sunset Blvd., Los Angeles 27, Calif., is in the market for material for use in 1950. Articles dealing with any of the phases of public accounting, auditing, tax work, from 1000 to 5000, are desired. Drawings or photographs to accompany are welcome, for which additional payment is made. Payment is made at 2 cents a word. Fred Waite is editor.

Open Sesame, Inc., 470 W. 24th St., New York 11, new publishing house, has announced that it will publish folklore and classics of all ages "and for all ages without division into male and female, juvenile or infantile, racial or national. It will collect material throughout the world and offer it in small books as loved by children, at a low price made possible only by large editions."

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PRIZE CONTESTS

A prize contest will be a feature of the *Antiquarian Bookman*, weekly book trade magazine, 62 W. 45th St., New York 19. Readers and collectors are invited to send in their list of nominations of the 25 best-loved juveniles since 1914, when "Penrod" first appeared. The contest closes Jan. 31, 1950. The person whose list most nearly corresponds with the consensus of the voting will receive as first prize copies of three facsimiles of early children's books.

In an effort to discover and develop new comedy writers, Ed Gardner, NBC comic, will offer a plaque for the best script in the "Duffy Tavern" manner, in cooperation with *Comedy World*, 62 W. 46th St., New York. Competition closes March 1, 1950.

The opening of the second Christopher Awards Contest began November 21, and closes November 1, 1950. It is open to all residents of the United States and Canada, of whatever race or religion, provided their entries are in accord with Christian principles. All book manuscripts must be entered through a publisher or literary agent, playscripts through a producer or dramatic agent. The prizes are as follows: \$15,000 for the winning book, \$10,000 for the best motion picture, and \$5,000 for the best playscript. All manuscripts must be typed. Book Mss. must be at least 50,000 words, playscripts equivalent to a full-length play." Christopher's headquarters are at 18 E. 48th St., New York.

Our Dumb Animals, 180 Longwood Ave., Boston 15, has announced its annual photographic contest to end June 15, 1950. Cash prizes amounting to \$95 and ten subscriptions to *Our Dumb Animals* are offered for clear, outstanding photographs, not less than 4x5, of wild or domestic animals and birds. All contestants should strive for pictures that tell a story, of live animals in their natural environment.

(Continued on page 28)

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Radio-Video Markets

By ELIZABETH HAZELTON

If you've decided radio is a "dead duck," and your only hope is television, think again!

"Never before in the history of radio have the powers that be been more interested in new program ideas." So says Ralph Rose, dynamic CBS writer-director-producer.

On this he has William S. Paley, head man of the network, to back him up. At a recent conference, Mr. Paley told his west-coast executive staff, "Television is an expensive toy. Radio is still the bread-basket of our industry."

The fact that radio must, for some time to come, continue to support experimentation in television, makes for a new market situation—the demand for low-budget shows.

Speaking before my Board of Education adult classes in radiowriting, here in Hollywood, Mr. Rose said, "The networks are searching for new program ideas — cheap. Every idea submitted is given sincere and careful consideration."

In his opinion, this budget-cutting factor offers the new writer a great opportunity. Not only are the networks more open to ideas from unknowns, but they are thinking in terms of the freelance program. Rather than depend on high-priced contract writers, more programs will be put into the open market, where single scripts can be purchased from the lower-pay writer.

Mr. Rose also added encouraging word on the type of shows being considered. "Dramatic ideas have more chance than ever before." And to top it off, he said, "Radio is still the medium where we're going to make money, now."

Ralph Rose knows whereof he speaks, and his special concern for the new writer and his problems is born of experience. For the past two-and-one-half years a writer-director-producer at CBS, he is currently directing and producing the Garry Moore show five days a week; immediately preceding this assignment he was producer of that promising dramatic series, "Make-Believe Town," (which may be brought back to the airwaves soon); and earlier was creator-writer and producer of the award-winning "Tell It Again," which stemmed from the success of the children's albums Mr. Rose made for Columbia Records.

Prior to his activities at CBS, Mr. Rose was a freelance writer; and when he came out of the army, was with MCA, as writer and editor for "Stars Over Hollywood."

In this connection, it was his task to read hundreds of scripts submitted by freelance writers.

Thinking in terms of the struggling writer, aiming for just such open markets, I asked Mr. Rose to enumerate the most common faults encountered in these scripts. Briefly, here they are:

Poor plotting — most frequent example of this, the use of a hackneyed plot to which various twists had been added in an effort to give it a fresh angle, thereby creating a confused and over-complicated structure.

Poor dialogue — dialogue consisting wholly of "straight lines," in which every line carries forward the plot, leaving no time for character values.

Bad use of musical bridges — bridges inserted for no logical reason, as if the writer has simply run out of dialogue at that point.

Use of song titles to establish the mood for each scene (this is a completely amateurish device, and stamps the writer as a greenhorn.)

Poor use of sound and special effects — such as use of the echo chamber and filter where they are unsuitable. (These have been so overworked that many directors avoid them entirely, in their non-naturalistic uses.)

Poor use of doubles — the writer if planning to double his characters (one actor playing two parts) should arrange that the actor play parts highly contrasted. (This plan for doubling should always be indicated on the cast sheet.)

Too many directions to the actors — indicating how the author wants the line read. Give the actor credit for intelligence and talent.

In summary, Mr. Rose gives this recipe for a good radio play: "First, the writer must have a story to tell; second, he must create real, believable characters. Given these two, the ideal structure is to begin with a central situation, develop it to a point of suspense, and solve it."

There you have it: — expert advice from a man who knows what he's talking about!

Now, how about dragging out those typewriters and warming them up with some good single-line stories for one of these markets:

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opportunities in radio to the unknown writer, through its annual contest. Announced on the January 4th broadcast, the contest runs for eight weeks, and closes on March 1st. Awards are generous, with a \$2000.00 prize for the winning script, and other special awards of \$500.00 and \$350.00. Program buys scripts for the entire year from contest entries, and pays a minimum of \$250.00. While established professionals do compete, the amateur has an equal chance to land a script if he turns out what the program needs; and scores of new writers have received that thrilling "first check" from this contest.

As to what type of script has the best chance to win, this is what producer Dorothy B. McCann has to say: "We are looking primarily for new ideas. Writing ability and a workmanlike job on the script will count, of course; but because of the many dramas on the air, really clever and original ideas are more to be desired than anything else. They must also, of course, be suitable for a doctor, and in keeping with a doctor's medical ethics."

Almost any type of play is acceptable: comedy, romance, drama, melodrama, mystery, fantasy, adventure. Series characters, Dr. Paul Christian, and his secretary-nurse, Judy Price, must be featured in every script; beyond that, the writer is free to create whatever characters are essential to his story. Basic setting is River's End, but other locales may be included.

Script should have a playing time of 25 minutes, with no act breaks. (25 pages of dialogue). Write promptly for contest entry blanks and folder of rules to: Dr. Christian Awards of 1950, 17 State St., New York City 4, N. Y. And listen to the program, to gain a knowledge of the characters and general format.

Here is proof positive that this contest is wide open to the new writer: fifteen of the students in my adult classes in radio writing have sold plays to this program, and two of them were among the top ten winners. Two others have been winners two years in succession. This may be *your* year!

SUSPENSE, CBS, Thursday, 6:00 P.M., PST. Outstanding in the field of suspense-melodrama, this program features big-name stars, and some of its most effective plays have been transferred successfully to the screen. While a large proportion of the scripts purchased are written by established writers, the market is open to any new writer who can turn out a tightly constructed, genuinely suspenseful play, with a richly rewarding star role. Program uses the first person narration method, with the star telling the story. Structure is *not* "who-done-it" but "*will-it-happen?*" Script should run 25-26 minutes, with an act break about halfway through.

Pay ranges from \$250.00 to \$500.00, depending on need for rewriting, value of basic idea, and general excellence. This buys one performance rights, only. Write for a release form, first, and submit your script to: John Meston, Editor, Network Programs, Columbia Broadcasting System, Inc., 6121 Sunset Blvd., Hollywood 28, California.

TELEVISION MARKET NOTE: the NBC-TV program, "The Clock," is now commercially sponsored and has upped its price to \$350.00, for one telecast and 30-day kinescope rights. Details on this market were given in an earlier issue of *A&J*. Submit scripts to: Maeve Southgate, Television Story Editor, NBC Television, Room 1054, RCA Bldg., 30 Rockefeller Plaza, N. Y. 20.

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HITTING THE VERSE MARKETS

(Continued from page 8)

with a bang and to end up with a fizzle. In addition to this, there was the unexpected twist in the last line. And there's a formula for you: Poke fun at human foibles, and point up your verse with a final punch line.

Now I was beginning to learn something. I looked back through some of my rejections and found one that poked fun, but lacked punch. It went like this:

HAVE YOU EVER NOTICED?

Most players of tennis

Of golf and of pool,

Have a practice so common

It's almost a rule:

After mulling a shot,

As the best of them do,

They examine their racket,

Their club or their cue.

This looked to me like a good start — all it needed was a punch line, so I added:

But a definite fluke

They will try to disguise

As a masterful shot

By concealing surprise.

It's all very childish,

Sportsmen should shun it,

But give me a dime for

Each time I have done it!

The editor "liked it very much," and so did Curtis Brown, Ltd., of London, who sold it to the *Strand Magazine* and asked permission to handle British Rights on all my verse appearing in American magazines. I have since contrived punch lines for a number of former rejections, with resulting sales.

Never throw away a verse you have written, for there is a germ of an idea in each of them, and ideas are hard to get. Some day you may come back to them, and with a different treatment put them over. Also, what is bad today, may be good tomorrow. Here's a verse that was rejected several years ago, and pigeonholed:

ODE TO DIAPERS

Now pediatricists have declared

Triangle pants taboo;

Though some familiar cloth is used

The folding technique's new.

The sides are folded parallel,

Which method now produces

A garment that's rectangular,

With no hypotenuses.

And little Junior's déclassé,

The experts notify us,

If his Mahatma Gandhi pants

Are folded on the bias.

I happened to notice a controversy in S.E.P. Letters to the Editor's Column over a three-cornered diaper in Norman Rockwell's cover picture of a young baby-sitter in distress. Just for fun, I sent in the verse and received a check for \$25, although the editor said it wasn't customary to pay for contributions to that department.

I also had pigeon-holed a couple of verses which I liked quite well, but considered too long to be marketable. One day a friend of mine showed me a copy of the *D.A.C. News* and I discovered that they were using column-length light verse. I sent them both in, and received \$25 for one, and \$50 for the other.

(Continued on page 29)

The Author & Journalist

ADVISING THE BEGINNER

(Continued from page 11)

who will work congenially with the author, and several trials may be necessary before the final selection is made. However, these suggestions may be of help. Other factors being equal, it is probably wise for an author to have an agent who is, in turn, a member of the association of agencies. It is my personal conviction, also, that the author should not work with an agent who demands an exclusive contractual arrangement with the author; the author should be a "free agent" within the bounds of accepted courtesies and relationships between author and agent. Finally, some agents specialize, and it is possible that a writer may find an agent who specializes in the writer's own field of writing interest.

The beginning writer's attention is also called to the fine discussion of the pros and cons of agents which was carried in the pages of the *Author and Journalist* and which is now, I believe, available from this magazine in a separate pamphlet.

Copy Magazine, 139 S. Beverly Drive, Suite 333, Beverly Hills, Calif., is scheduled for January production. Harvey L. Edwards, co-editor, writes: "Copy will be primarily a short story magazine, but sketches and plays of exceptional merit will also be considered for publication. Please query regarding articles. Copy will be published quarterly. At the present time, we cannot afford to pay for contributions. Copy is being published by The Bards, a young Southern California writers' group. Anyone in the area desiring to attend the weekly Tuesday night meetings may contact the secretary at the above address."

The Reader's Digest, Pleasantville, New York, now buys several types of short pieces:

Life in These United States: Anecdotes for this department should not exceed 300 words, should be true, unpublished stories from the writer's own experience or that of his friends. Payment is made upon publication at \$100.

Spiced Tongue: Quips, puns, tangy sayings, original or picked up from any source. The source must be given and contribution dated. To the first contributor of each item, \$10 on publication.

Laughter, the Best Medicine: Short, humorous material. Jokes, retorts. Need not be original, but source and date must be given. Payment of \$10 to \$20 is made depending on length.

Quotable Quotes: Light-weight, short, uncomplicated quotable lines uttered by contemporaries. Payment, \$10 and up.

Personal Glimpses: Light or serious, character-revealing anecdotes about or told by well-known individuals, living or dead. Source should be indicated. Payment of \$10 to \$25 is made.

Human Interest Stories: Outstanding newspaper stories, particularly those in lighter vein, or of poignant, heart-warming quality. Must be condensed to one Digest page or more in length. In addition to the usual rate of payment, an extra bonus of \$500 will be paid to the author of the story that qualifies.

Fillers: Long or short items of all types, humorous or serious. Snappy retorts, street scenes, overheard remarks, tricks of the trade, breaks, embarrassing moments, zany stories, slips in type, etc. \$10 is paid upon publication.

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MOTHBALL MONEY!

By **DAN VALENTINE**

I call it my "mothball" money—but it amounted to more than \$300 in the past 12 months.

Like any free lance, I have a reject file—and, believe me, it's stuffed with masterpieces that I wrote the first two or three years in the business. Those first years when I was trying to write the way I wanted to instead of the way the editor wanted me to. There is a difference, you know.

Although I was rather ashamed of those first efforts, I still couldn't bring myself to destroy them. There was so much sweat in each article, so many tears in each page, so many hopes—all faded—in the worn manuscripts.

So I filed them away for keeps in the reject file. It was bulging.

After two years of steady writing at night, while holding down a full-time newspaper job during the day, the light finally dawned. The thin envelopes started to drop in the mailbox—those lovely, thin, anemic looking envelopes. The ones with checks.

Naturally, I wasn't hitting the big markets. I wasn't trying for them. But I was selling steadily to the top trade journals, and an occasional article to a top secondary national magazine.

However, one evening I couldn't make the words come. They would stick in the typewriter and come out a jumbled mass of disjointed sentences going nowhere fast.

So, as an excuse to pass the time away, I went through the bulging reject file. I was going to compare my earlier work—the stuff that didn't sell—with my present salable merchandise. I was prepared to laugh at these early efforts.

Strange to say, however, I didn't laugh. The stuff wasn't as bad as I thought. It was crude, true, but the ideas were there. They just hadn't been developed right. Reading back over the batch I noticed also that the weak points in each manuscript were the leads.

I hadn't known (still don't know too much) about how to start a story right. Didn't know how to grasp immediate attention, make the reader want to read on.

I shuffled the rejected manuscripts—there were more than 50. It was a shame to let them go to waste.

Another thing:

Back in those first months of writing, I hadn't known a thing about marketing, didn't have the vaguest conception of where to send a story where it would have at least a half a chance to land an editor's check.

Why not, I asked myself, gamble a little postage and a little time fixing up these "dead dogs?"

So I did. I spent one whole week rewriting the leads to the stories, sometimes the entire article, and then I gambled \$8.49 in stamps—I remember the figure well because it all but drained the stamp fund.

Out of the 50 I sent out, I sold six the first try—one for \$40, the others for \$10 or under. But still I realized almost \$100 from the salvage job. It paid off.

So now I make it a regular monthly habit to take one night a month off from the typewriter and clean out the reject file—and always, without fail, I realize several sales from the wholesale mailing of the rejects.

"Mothball" money!

S'pose you have any in your reject files?

The Author & Journalist

SAVE SOMETHING FOR A

RAINY DAY

By PAT FEY

A YEAR ago I made a resolution to send out at least five fillers a day. I usually exceed my quota handsomely, but there are days when inspiration fails me or other duties interfere with my writing time. On such days I turn to my Rainy Day File for help. In it I find material typed and ready to mail to ten or twenty markets.

I find my ideas come in bunches like bananas. If I can think of one Inquiring Reporter Question, I can think of a dozen at the same time. It would be wanton extravagance to send them all out in the same envelope. I find I make more sales if I mail one idea at a time. So the best idea goes out. The rest are typed on addressed postcards, copies made on 3x5 file cards, and I set them aside for a Rainy Day.

I also save surplus ideas for *Pageant's* "Have You Ever Wondered?" *American's* "Why Don't They?" *Science Illustrated's* "What I Want Next"; *Popular Science's* "I'd Like to See Them Make"; recipes and bright sayings for the *New York News*; and numerous other markets including radio quiz programs.

When I want to mail out the postcards I take from my emergency file, I need only mark the date on the copies and transfer them to my OUT file.

Because this emergency file is important to my sense of well-being, I try to keep it bulging with good ideas. It is not difficult. Most of the material that goes in this file comes to me in odd moments and can be typed directly on a postcard without revision needed. Sometimes I find I have lost my taste for an item written months previously. Then I tear up the copy, mark VOID on the original and put it with a pile of damaged postcards to be returned to the post office for credit.

I am usually very well pleased with what I have saved for my Rainy Day. I can meet my quota with almost no effort and when a check comes in later it is almost like "found money."



West Virginia Hills and Streams, 205½ 4th St., Parkersburg, West Va., a Magazine Devoted to Better Living Out-of-Doors, is a bi-monthly using outdoor fiction and hunting and fishing stories of 3000 to 5000 words; also articles on conservation, pictures, quizzes, cartoons, and poetry dealing with life out-of-doors. "Since this is a new magazine, dedicated to the cause of conservation, and not published for profit, compensation can be made only for fiction, and this at the rate of ½ cent a word upon publication," explains Mary Moore Cather of the editorial staff. "However, all contributors will receive good publicity and copies of the magazine featuring their work. We report in one or two months."

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The Caliper, 46 Carleton St., Toronto, Ont., Canada, quarterly publication of the Canadian Paraplegic Association, is looking for short articles (1,500-2,000 words) of interest to polio and paraplegic (those paralyzed from waist down due to spinal injury) victims. Cartoons concerning hospital life are sought, but no fiction or poetry is desired. Photos should accompany all stories when possible. W. R. O'Connor is head of the editorial board. Payment is made at varying rates, from 1/2 to 1 cent.

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Our New York correspondent writes: "New York editorial offices were dead in December, all waiting for January and new budgets. But the general tone was optimism. . . Look for changed formats. . . Bernarr Macfadden's *Physical Culture* has become Memarr Macfadden's *Health Digest* (with *Physical Culture*) 535 5th Ave., New York 17. . . More emphasis on health than muscles. Makes for wider articles on general health and welfare, 1,500 words, market wide open at 2 cents. . . Pocket Books picking up. . . a check-up made at a Times Square newsstand showed 40 books sold in one hour. . . One publisher considering numbering monthly magazines rather than dating, and leaving them in a special rack for several months before returning."

Columbia University, New York, will offer in early February a short course of ten lectures, "Perspectives in Writing Today." The course has been arranged by the Authors Guild of Authors League of America.

WORDS

By E. CLIFTON

From primeval emotions of the race
The word was born. The ancient populace
Voiced first the strongest feeling that it knew,
The death cry and the mating call; while true
And tender as devotion in her eyes
The savage mother grunted lullabies.
From such an earthbound root, words grew and
flowered,
Strengthened and beautified, colored and powered,
But still man loves to hear, through words of grace,
The primeval emotions of the race.

SOB SISTER

By OLIVIA FREEMAN

Love, doubt and joy to bring the dream,
Her gift, the knack of blending,
She writes love stories by the ream.
Down happy church aisles winding,
Her doorbell never rings at nine,
There is no sweetheart waiting;
She writes at eighty, Grandma mine
Sleep tight, I'll do the dating.



coke in a shovel is a chore



but... Coke in the hand is a pleasure*



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PRIZE CONTESTS

(Continued from page 19)

The New York Writers' Guild announces a versatility contest open to any writer except its own members. Each contestant must enter all three divisions: Fiction, 2000 or less; article, 500 or less, verse 24 lines or less. Prizes are \$25, \$15, and \$10, with honorable mention according to worth. Closing date is midnight postmark, March 10, 1950. Entries must be accompanied by registration blanks, which may be obtained from William DuBois, Box 143, Times Plaza Station, Brooklyn 17.

Dramatists' Alliance announces its 15th season of drama competitions and production. Awards for 1950 are: Maxwell Anderson Award of \$100 for verse drama, one act or full length; Miles Anderson Award of \$100, for full length comedies or tragedies dealing with characteristic events of American or Canadian life; Stephen Vincent Benet Award of \$50 for short plays suitable to radio or television in serious or comic vein. Registration fee is \$1 for first entry, 50 cents for other entries. For registration sheets, information, address Dramatists' Alliance, Box 200Z, Stanford University, Calif. Contests close April 10, 1950.

Oklahoma College for Women, Chickasha, Okla., announces a \$500 Film Script Competition. "OCW has one of education's most interesting stories to tell... the story of culture in the cow country, liberal arts in the land of black gold, the story of one of America's leading colleges." Write to Edward C. Keefe, Director of Public Relations, above address, for competition rules, complete information.

Dramatic scripts for half-hour television plays are wanted for the University of Miami, "Television Workshop Players." From \$10 to \$25 royalty will be paid for one-time use in sponsored shows over Station WTVJ, Miami. Scripts should be submitted to Sydney W. Head, chairman, Radio and Television Department, University of Miami, Coral Gables, Fla., who is production supervisor. Prof. Head specifies usual television requirements of small cast and simple studio sets. He indicated preference for multiple-set shows, and long as set requirements are simple.

Jewelers' Circular-Keystone, 100 E. 42nd St., New York 17, is interested in seeing clear, sharp pictures of outstanding Christmas jewelry store windows. Lansford F. King, editor, writes, "We want clear, sharp pictures, and prefer you send us pictures of the section of the window which contains the attention-getter, the most spectacular part of the layout. We want to show new ideas as clearly as possible, and details are lost in reduction when the entire window is shown."

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HITTING THE VERSE MARKETS

(Continued from page 22)

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